

FULL OF TIPS AND TECHNIQUES

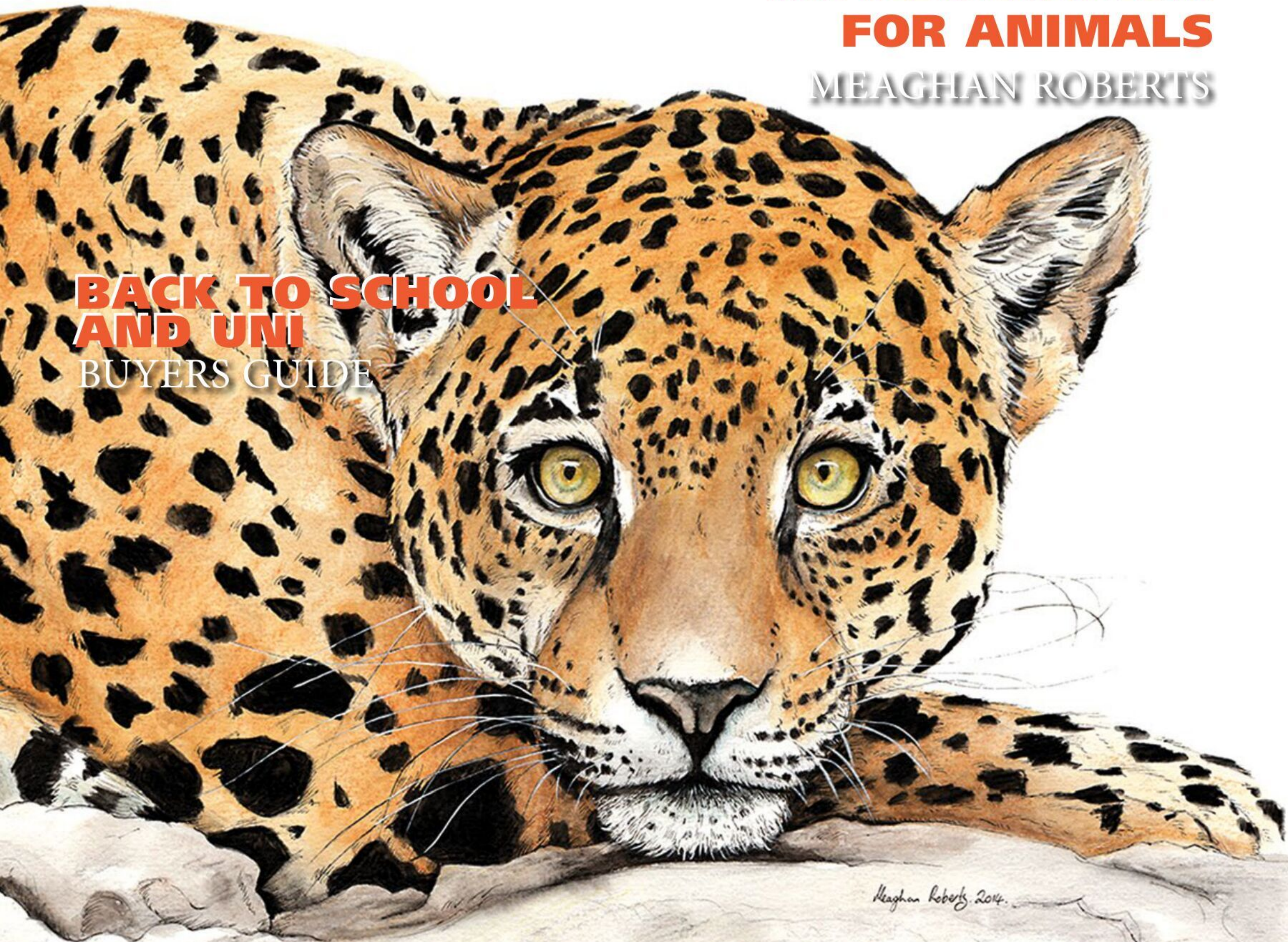
ARTISTS

DRAWING & INSPIRATION

**AN ADMIRATION
FOR ANIMALS**

MEAGHAN ROBERTS

**BACK TO SCHOOL
AND UNI**
BUYERS GUIDE



DEVELOP YOUR DRAWING SKILLS
HEAPS OF CREATIVE IDEAS

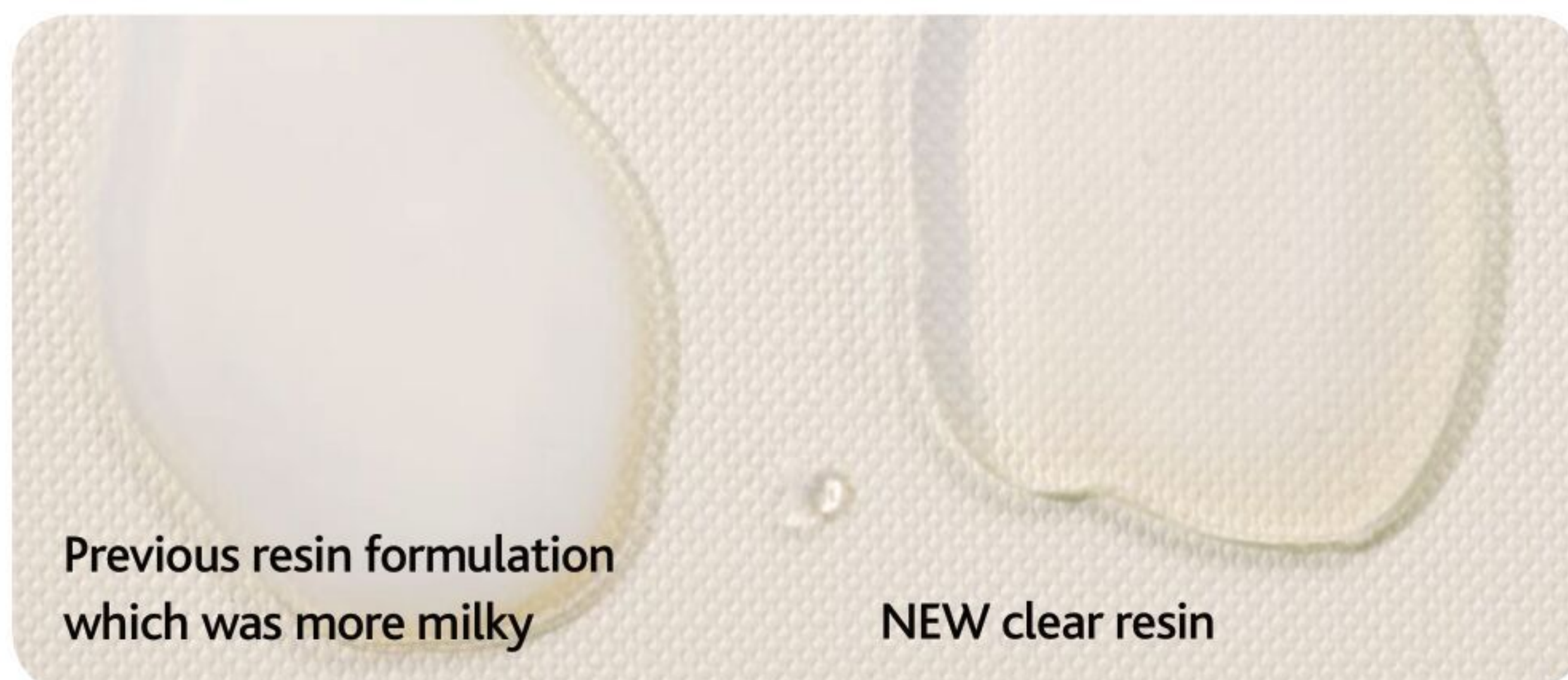
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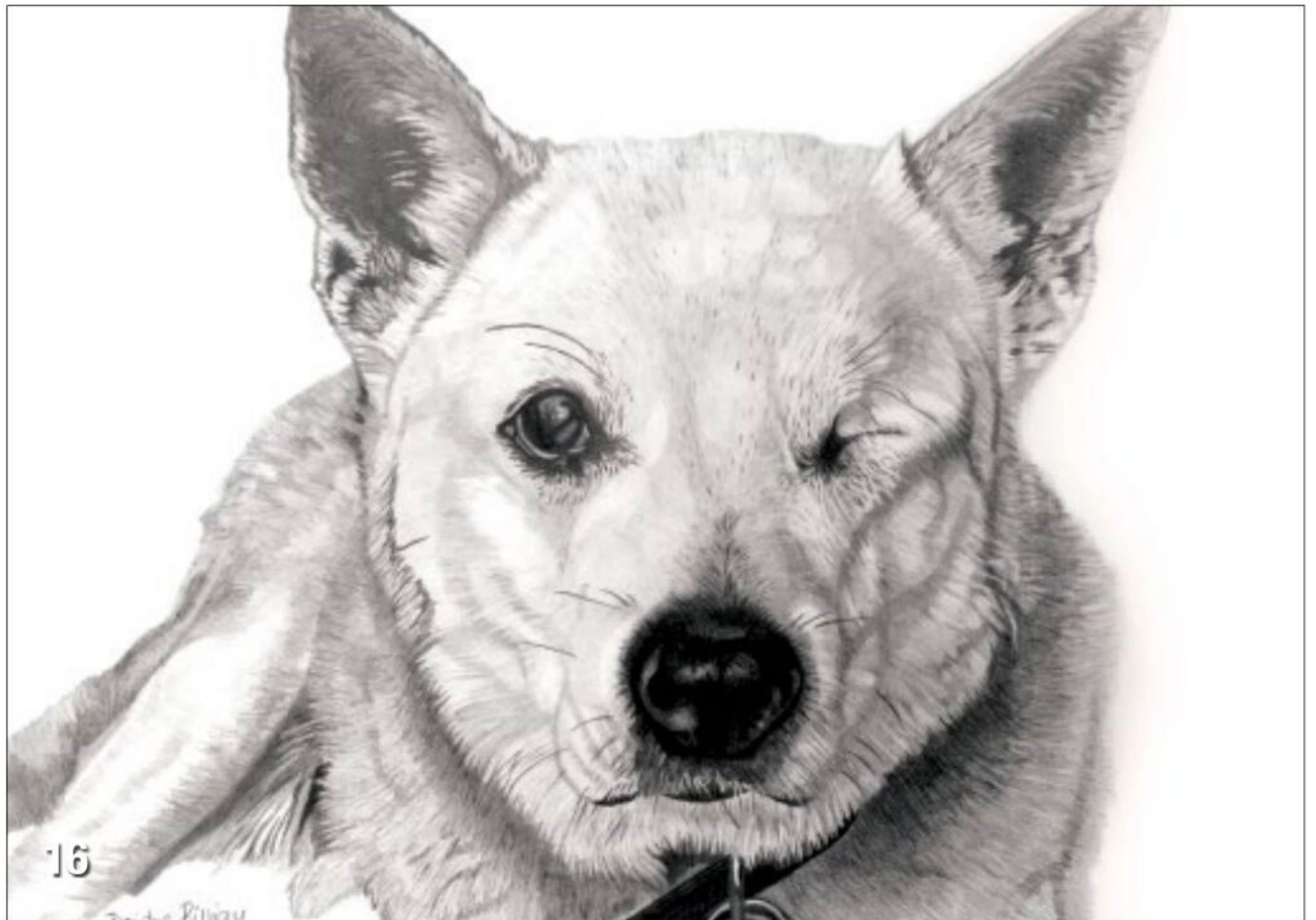
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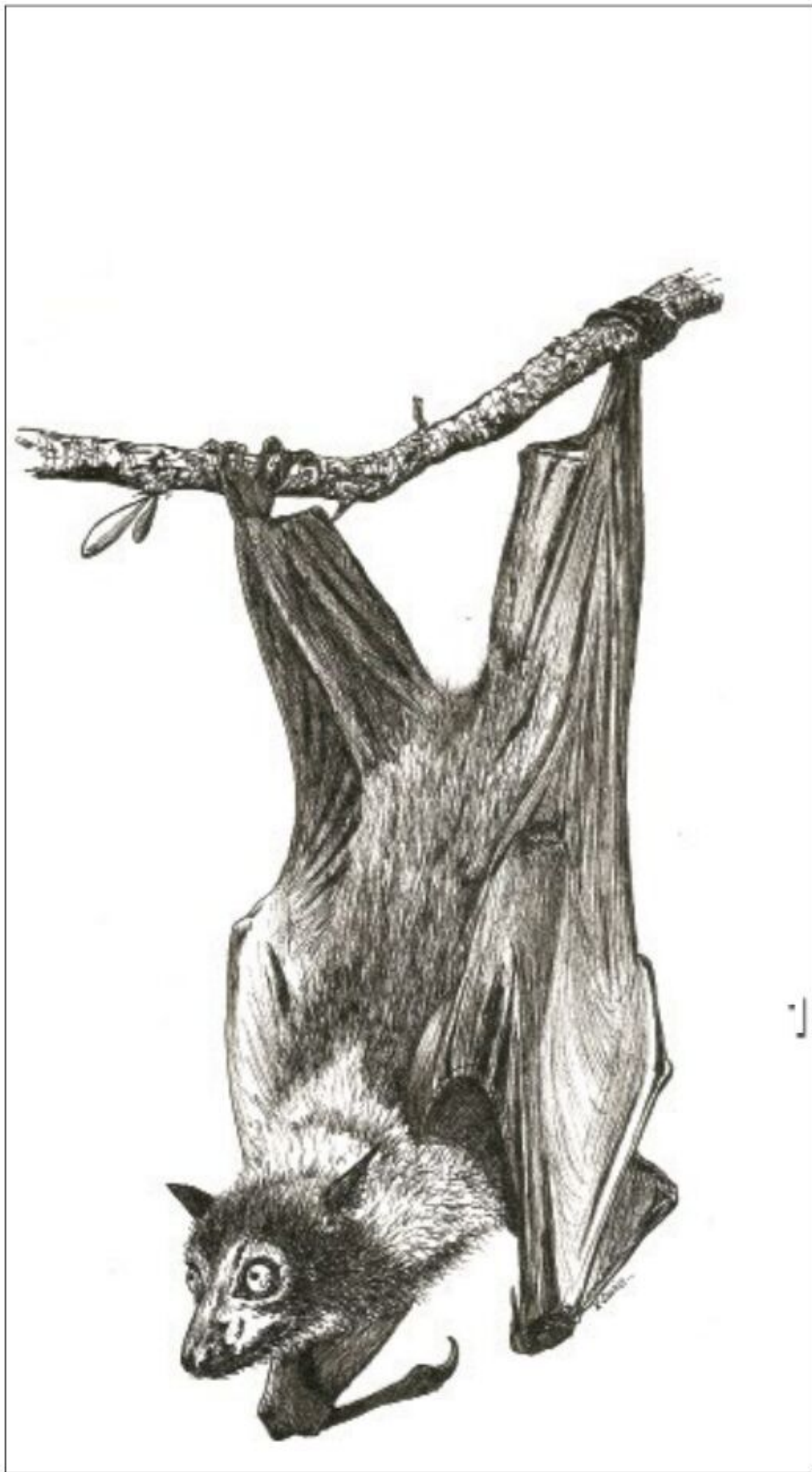
Cover Image By Meaghan Roberts



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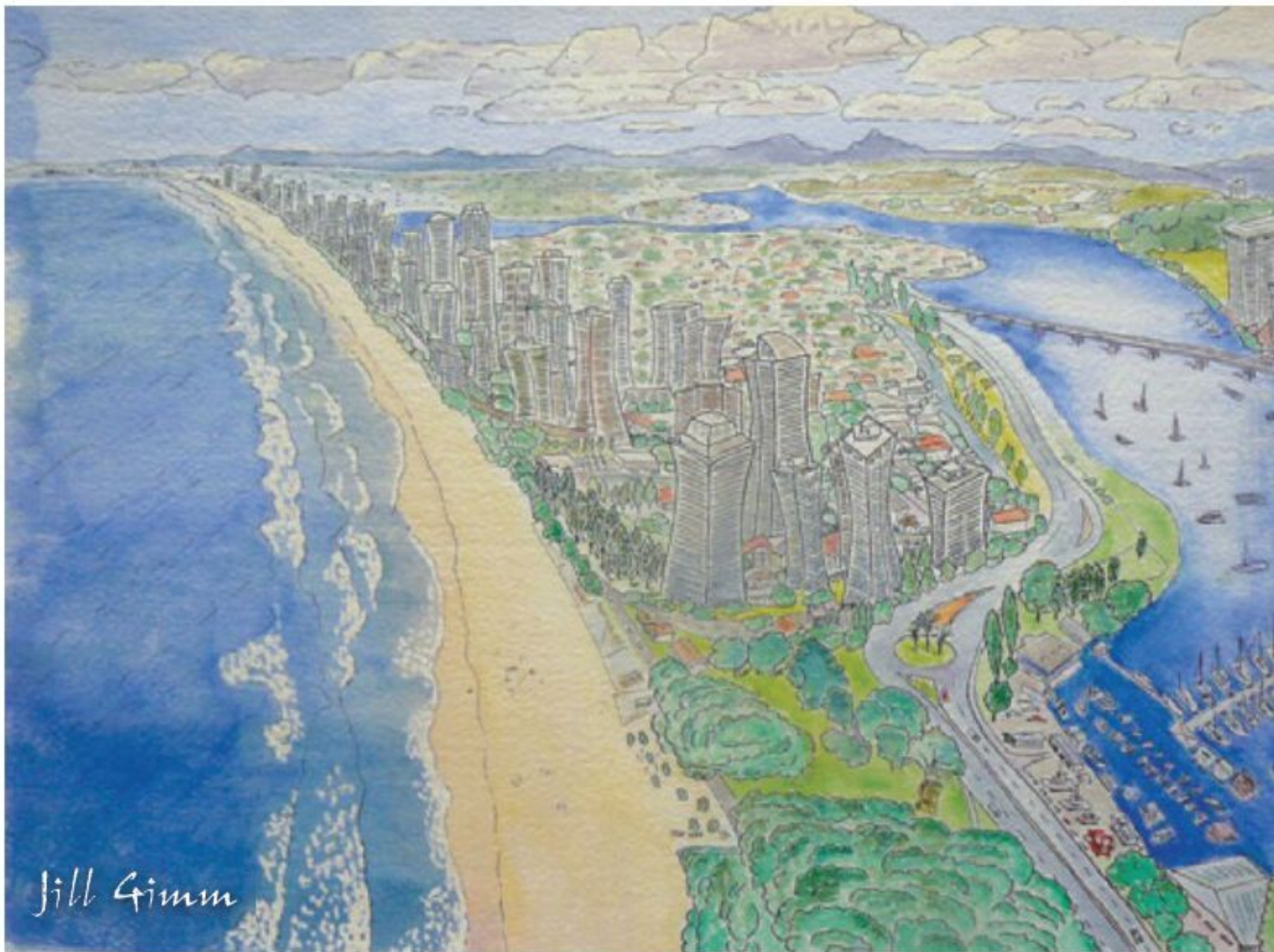
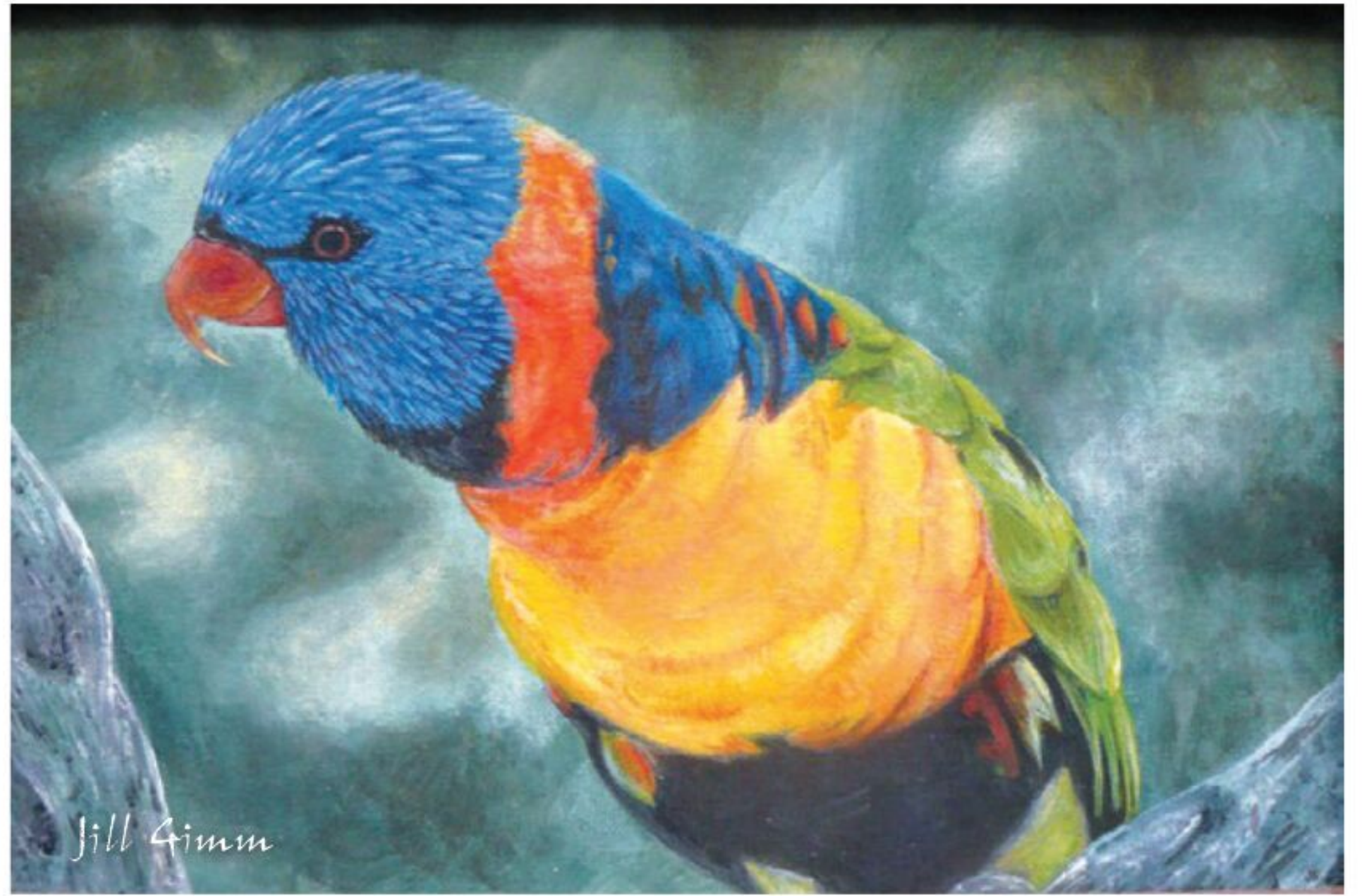


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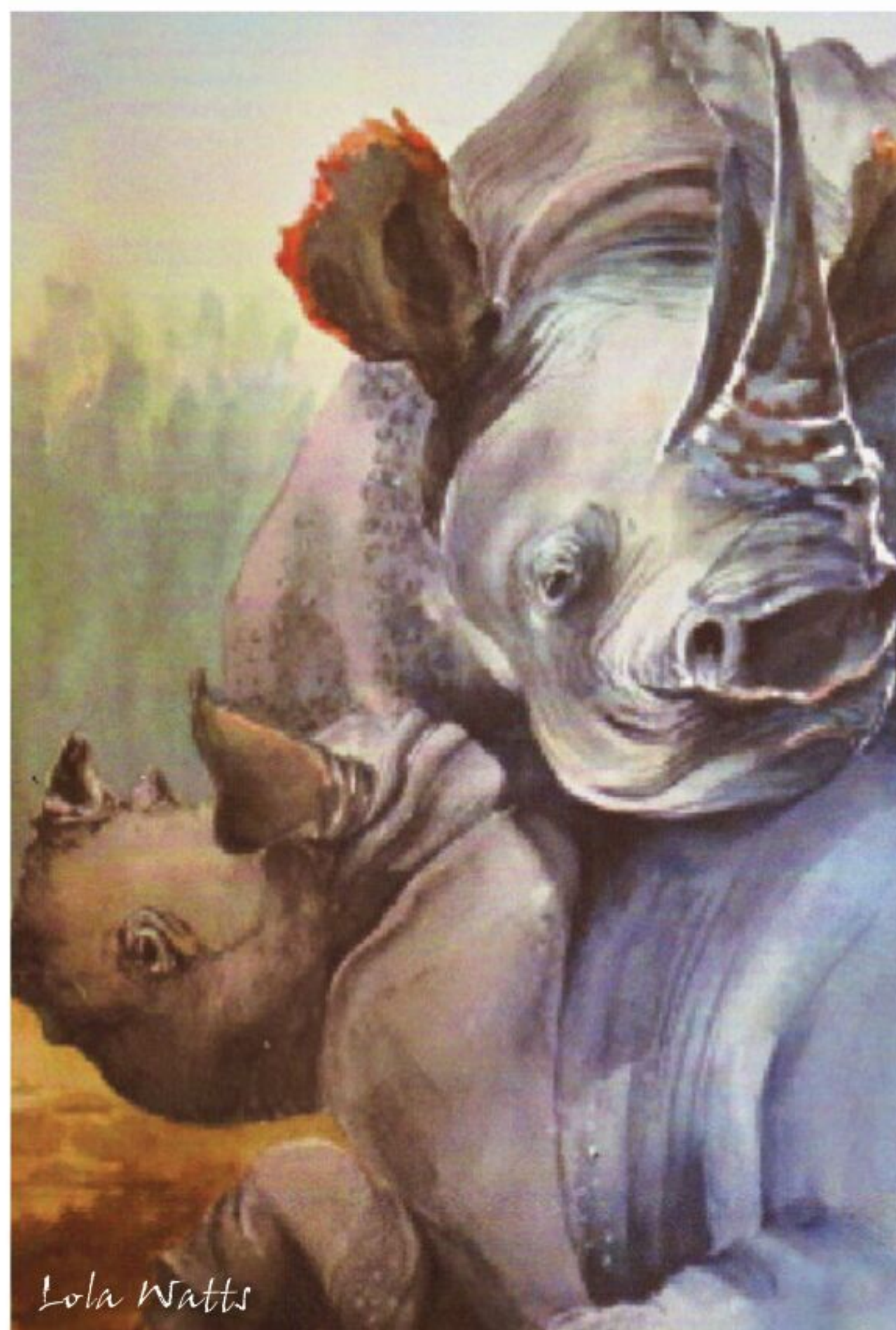
Woodland's gallery



JILL GIMM

Hi, my name's Jill and I wanted to share some of my paintings for Woodland's Gallery. I grew up in a fairly artistic household, I remember going to art classes with my Mum and Dad when I was very young and I loved drawing & entering competitions as a child. Now I have teenagers of my own and in the last few years have finally managed to find some time to paint. I'm still at a very experimental stage, switching between acrylics and watercolours & have dabbled with oils. As you can see I haven't stuck with one particular style yet! Attending a local art group where I live in the Swan Valley encouraged me immensely a few years ago. I find inspiration almost everywhere I look! I'm constantly seeing flowers, sunsets, trees, people - pretty much anything - and saying "I'd love to paint that!" Anyway, I hope you enjoy looking at my work as much as I enjoy producing it!

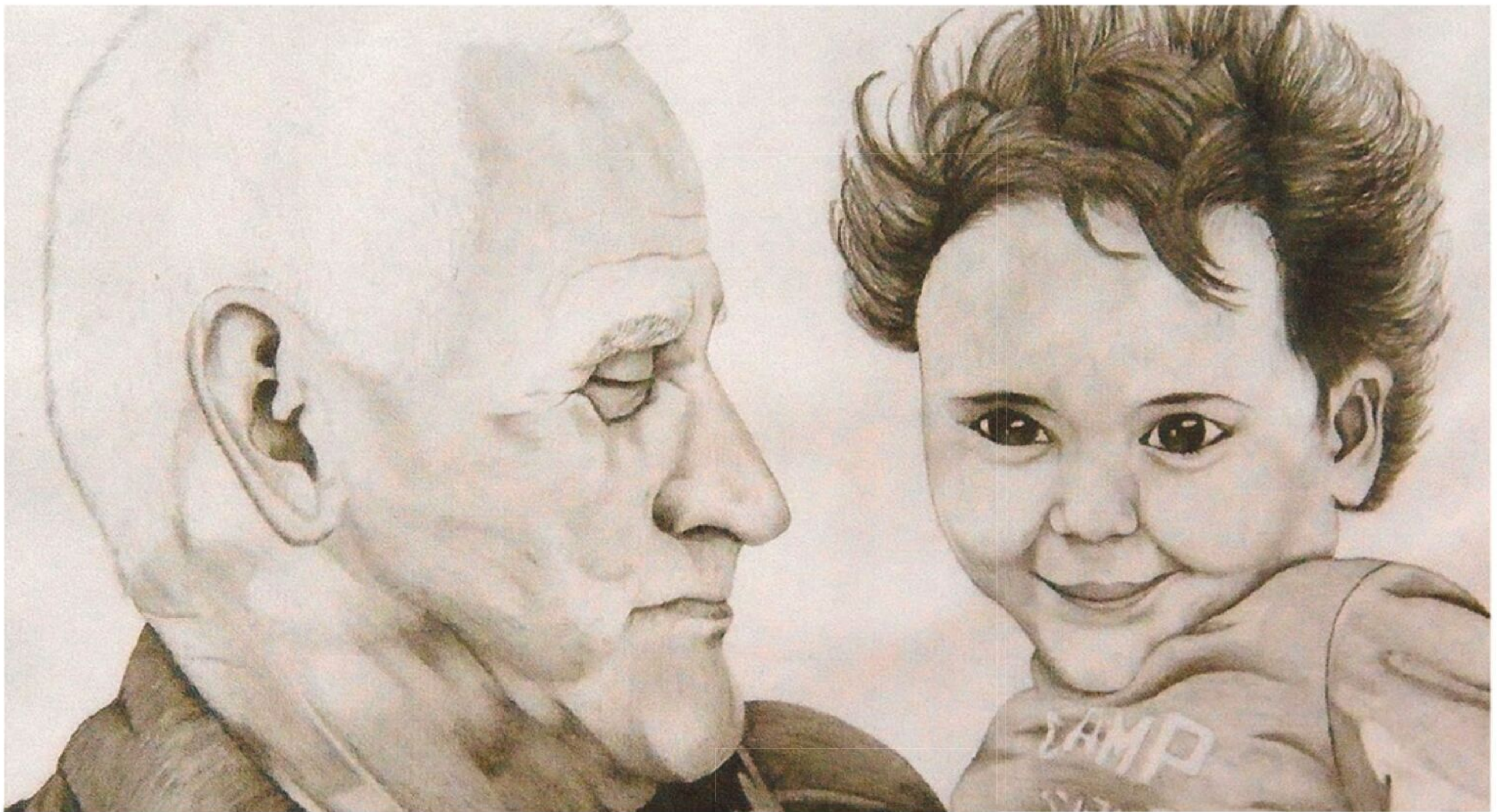
These feature pages are reserved for displaying the work of emerging and developing Australian artists; as well as other unknowns whose efforts may provide interest for our readers.



*Dear Simon,
My name is Lola Watts and I am 83 years "young". I have been living on Bribie Island for the last 14 years. I am a water-colourist and belong to a group that paint every week at "the Bribie Island Community Arts Centre". I have been painting for quite a few years now but it wasn't until I went to Paul Margocsy that I found I wanted to paint fur and feathers. It has taken me a long time with plenty of practice to reach this standard and I do hope you consider them worthy of your magazine.*

*Lola Watts,
Bribie Island*

Woodland's **gallery**



Dear Woodlands Gallery,

I have always loved to draw, with graphite being my favourite medium. I have numerous prizes at our local show over the years. My favourite subjects were animals. I love the tonal values in the muscles and the emotion that can be captured in their eyes. My favourite quote is by Michelangelo "Let whoever may have attained the power of drawing know that they hold a great treasure"

*Thank you
Alanah Kaye Harris*



If you are a developing artist and would like to see your own work in Woodland's Gallery, please submit some good quality images (300dpi) on cd or dvd or photographs of the painting/s you want to display in the magazine. If you would like to, you may include a photograph of yourself to accompany the picture/s of your art. Please also supply a brief description of your background, your creative motivation, and your artistic aspirations.



I enjoy receiving Artists Palette magazine every month and seeing all the wonderful art. I paint with the Goondiwindi Seniors Art Group for three years and then went to the Oakey Art School during 2012. I have also completed Pastel classes. I really enjoy the learning experience.

Rose-Marie Moulten



Kathleen Davies

A Natural History Artist

Think outside what is considered normal, be a little bit eccentric, look at things with an artistic eye, and practice your craft; all of these are words of advice from this gifted artist.



I was born in 1963. I can't remember when I started to paint, I only remember that it seemed ingrained in me, that it was something I was compelled to do but also that I loved it - it felt natural. It became part of who I was and who I am, and as both a child and adult it was something people remembered about me.

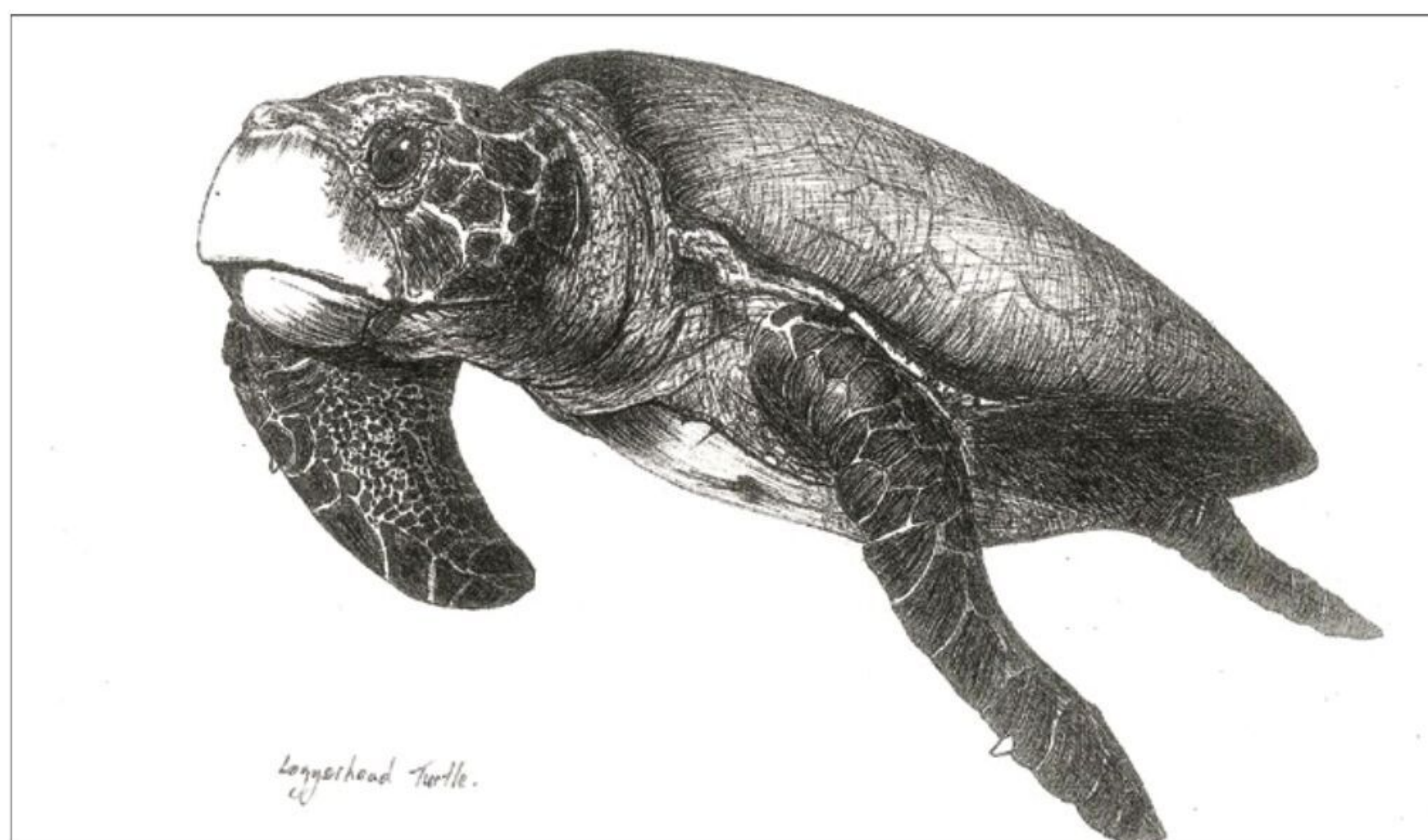
I was surrounded by nature with parents who encouraged respect and love of the natural and historical environment and using resources wisely.

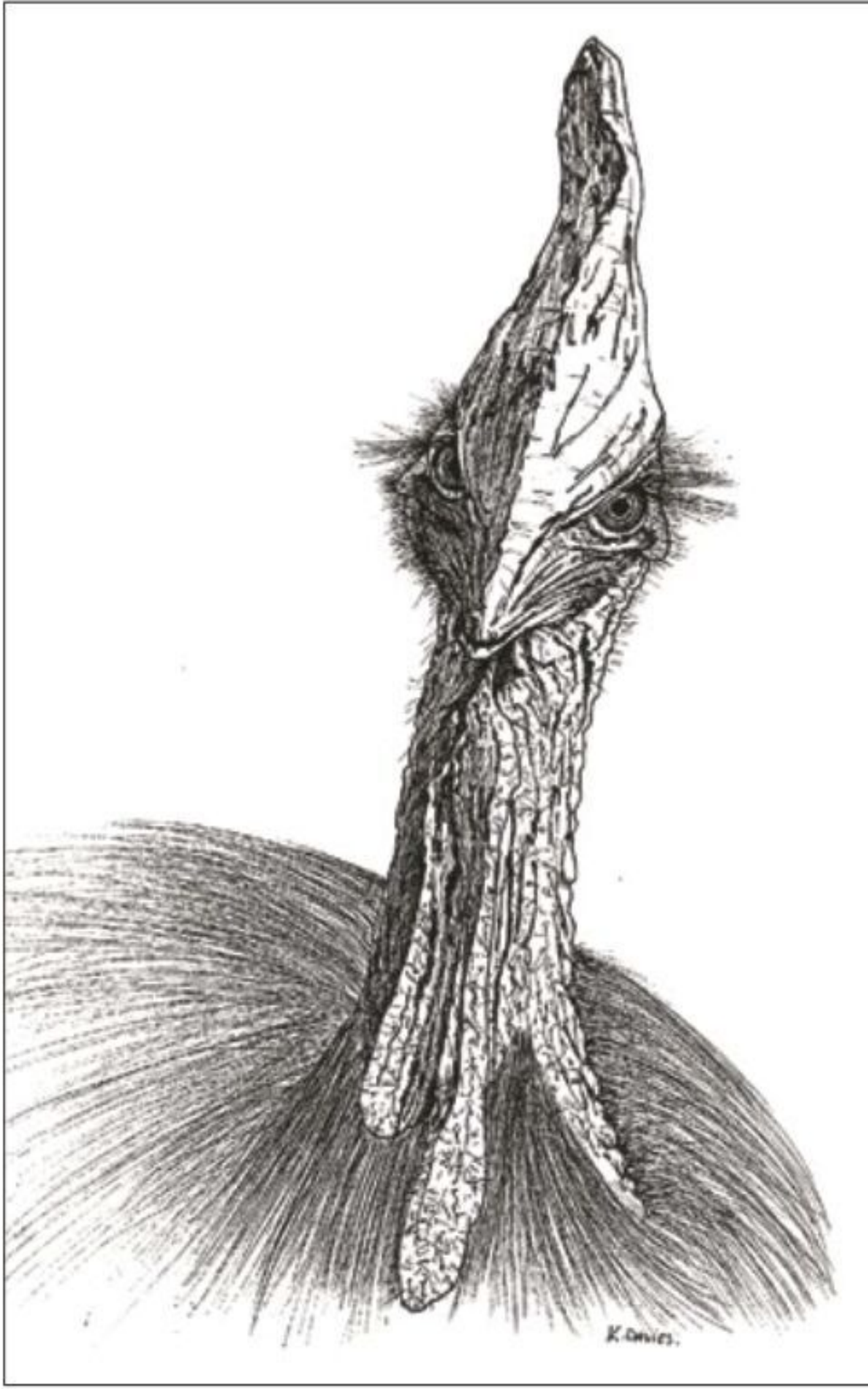
As a young school girl my skill and work was admired by many, but also seen as an 'oddity' by many more including other students. This is probably reflected in the difficulty I find in being confident as an artist, even though the end product wipes away concern. It's important for artistic children to be encouraged in this age old activity.

I employ a wide variety of techniques and mediums in my art works including using oils, pastels, watercolour, acrylics, pens, pencil, enamel, raw ochres from the earth, wire, feathers, leaves and photographs - all to produce artworks in a variety of styles from line illustrations to full colour painted images. My subjects vary from wildlife to landscapes, occasional portraits and cultural heritage such as artefacts and pioneering objects. I paint, illustrate and photograph them and also write about them. I have a variety of styles and am a natural history artist.

I seriously started using oils before my teenage years; my first major work using them being a vase overflowing with roses and buds. I was 10 years old!

I picked up various techniques through trial and error and watching other artists on television, in shopping centres and on street stalls. I also took a few lessons here and





there as a child, mostly to be in the company of another artist. One woman who gave me useful advice was Australian artist Margaret Grieg, who was confined to a wheelchair and painted spectacular landscapes holding a brush in her mouth.

I've exhibited many times over the years since then, as a solo artist and with others, entering the occasional

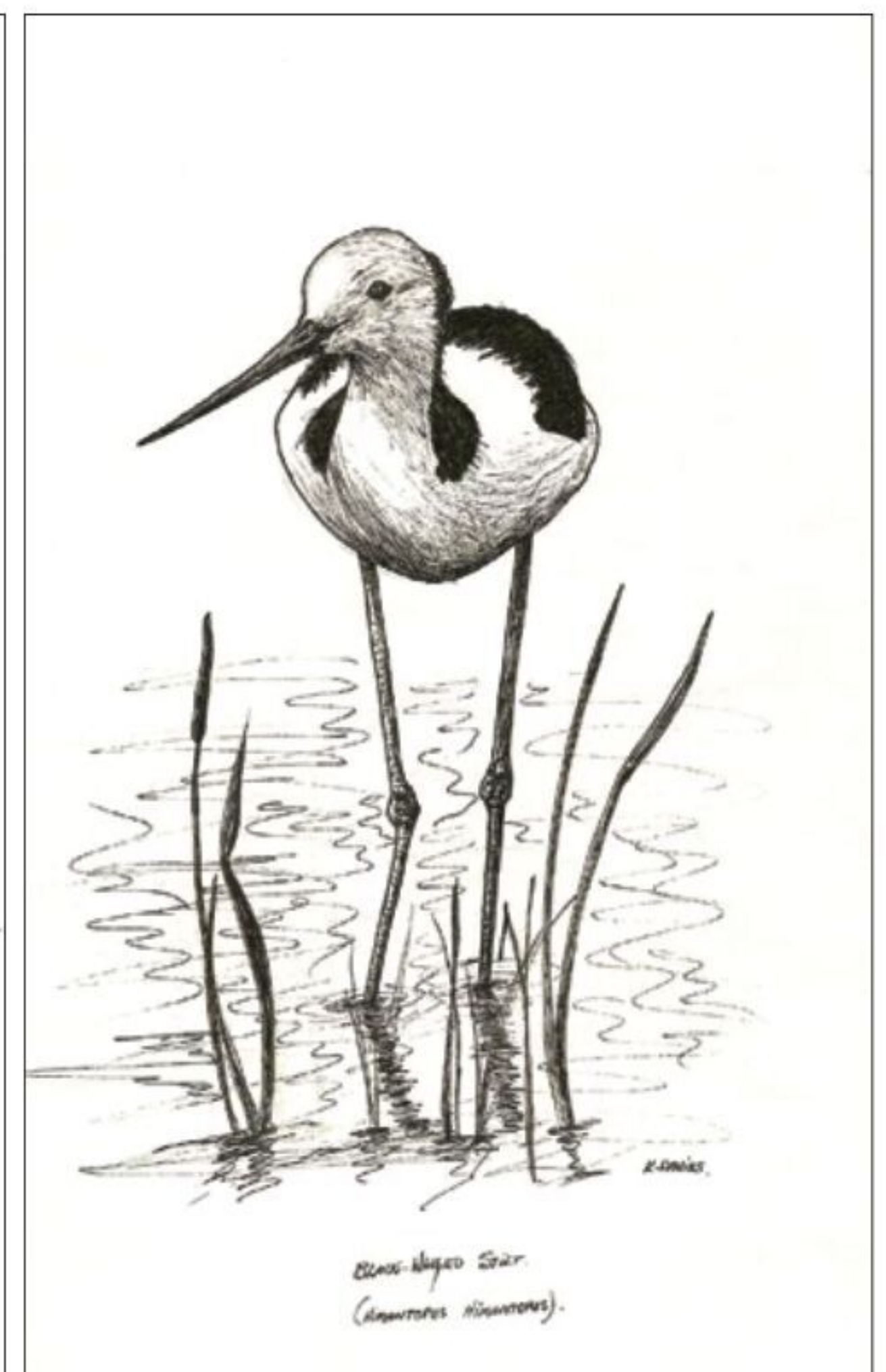
competition but mainly completing works for gifts to family and friends, or to record species in publications. In recent years I have exhibited in several regional art galleries, highlighting my work in the natural history field.

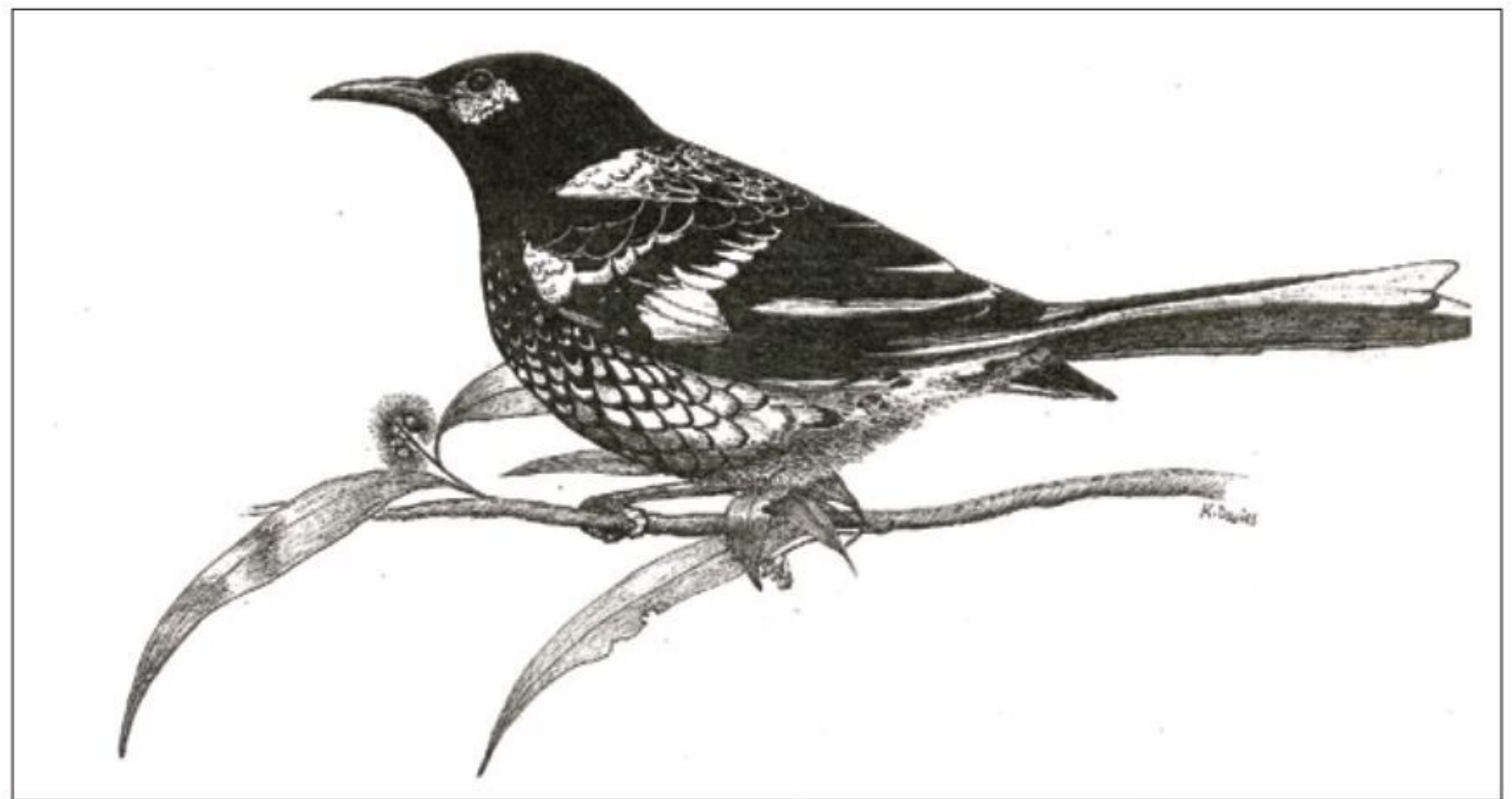
Conducting natural history illustration workshops in regional centres with fellow artists Margaret Hodgson OAM and Christine Rockley

has shown me there is still a lot of interest in old techniques and the importance of art in recording nature.

I added pen illustration to my stable of techniques when I worked with NSW National Parks and Wildlife Service where commissioned work had to be line drawings for signs and publications.

I like to paint and draw as it takes me to another place, the rhythm





of brush or pen strokes lulls me into the moment or allows me to be involved with the subject to understand how a bird moves for example, or how its feathers are structured, or being in the landscape with the natural colours and moods.

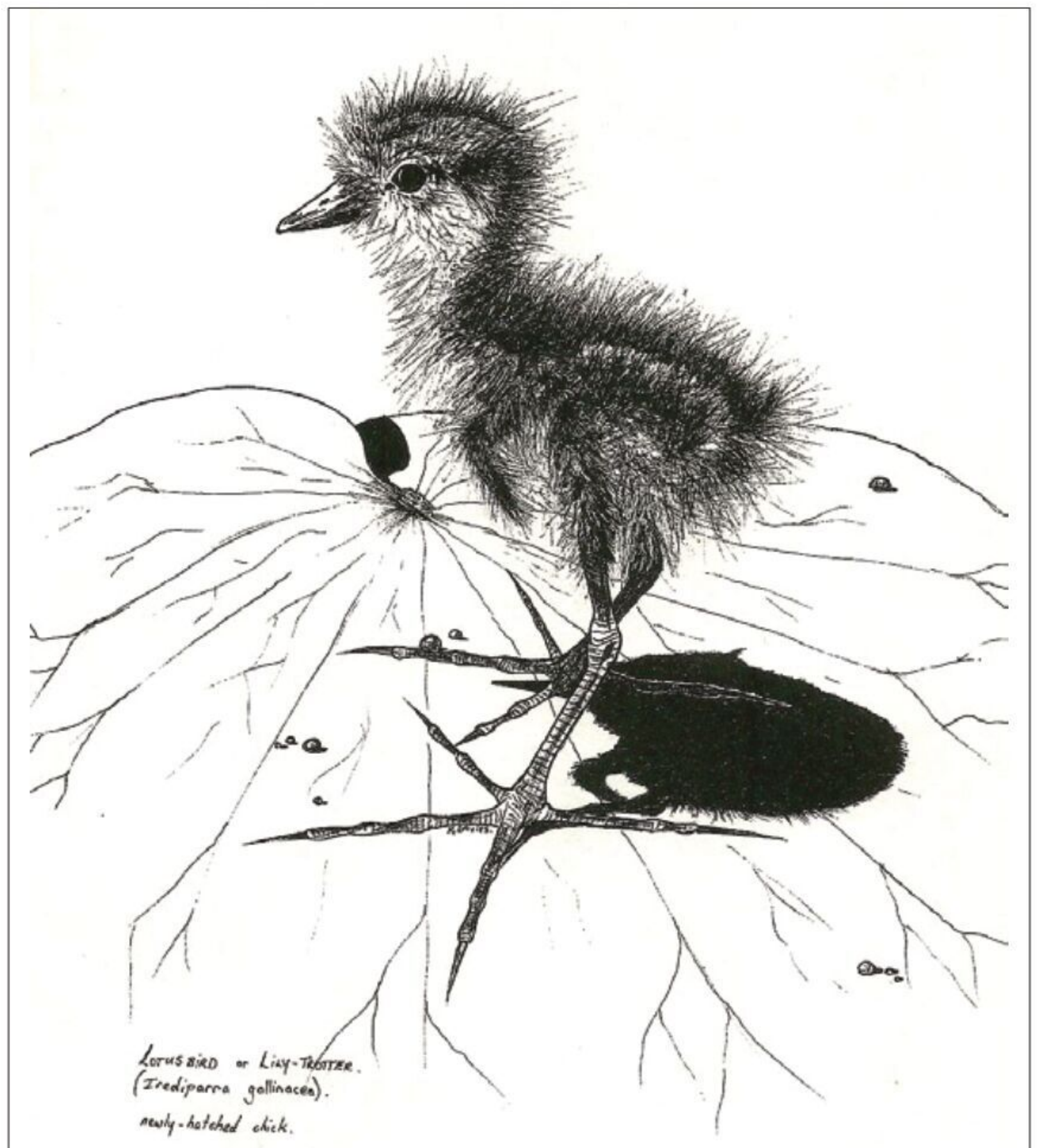
I find inspiration from many artists in many mediums. Some include Albert Namatjira, Arthur Boyd, the Brushmen of the Bush, Ainslee Roberts and many more. Their work inspires a love for the Australian countryside and the legends that are bound within it.

I have learnt that I need to be versatile, not just in my artwork but also in life. The art world can be a cruel place, to survive you need to have thick skin and continue to enjoy what you do despite setbacks and unconstructive criticism. Art is in the eye of the beholder. I've learnt that art can be powerful in its persuasion; it can influence thinking much as writing does. It helps to be able to think outside what is considered normal, to be a little bit eccentric, to also look at things with an artistic eye, and practice your craft.

Contact details

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Deidre Billiau

Loving My Life

With drive, tenacity and plenty of talent, this vibrant young artist has combined her love of drawing in graphite with her love of animals, babies and children, creating portraits that thrill and delight their owners.

I was born in Penrith, NSW, and moved to Queensland in 1991 when I was about four years old with my parents and two siblings. From a young age, I can remember being creative – making toys out of cardboard, writing

and illustrating short stories to be read by my dad at bedtime, making my own drawing books, sewing and knitting with my mum, drawing pictures, painting and other activities. I always enjoyed art in primary school and was

regularly complimented by my teachers and peers for various projects. It wasn't until late primary school that I realised I enjoyed and had a talent for drawing.

When I went to high school I continued to study and thoroughly enjoy art,



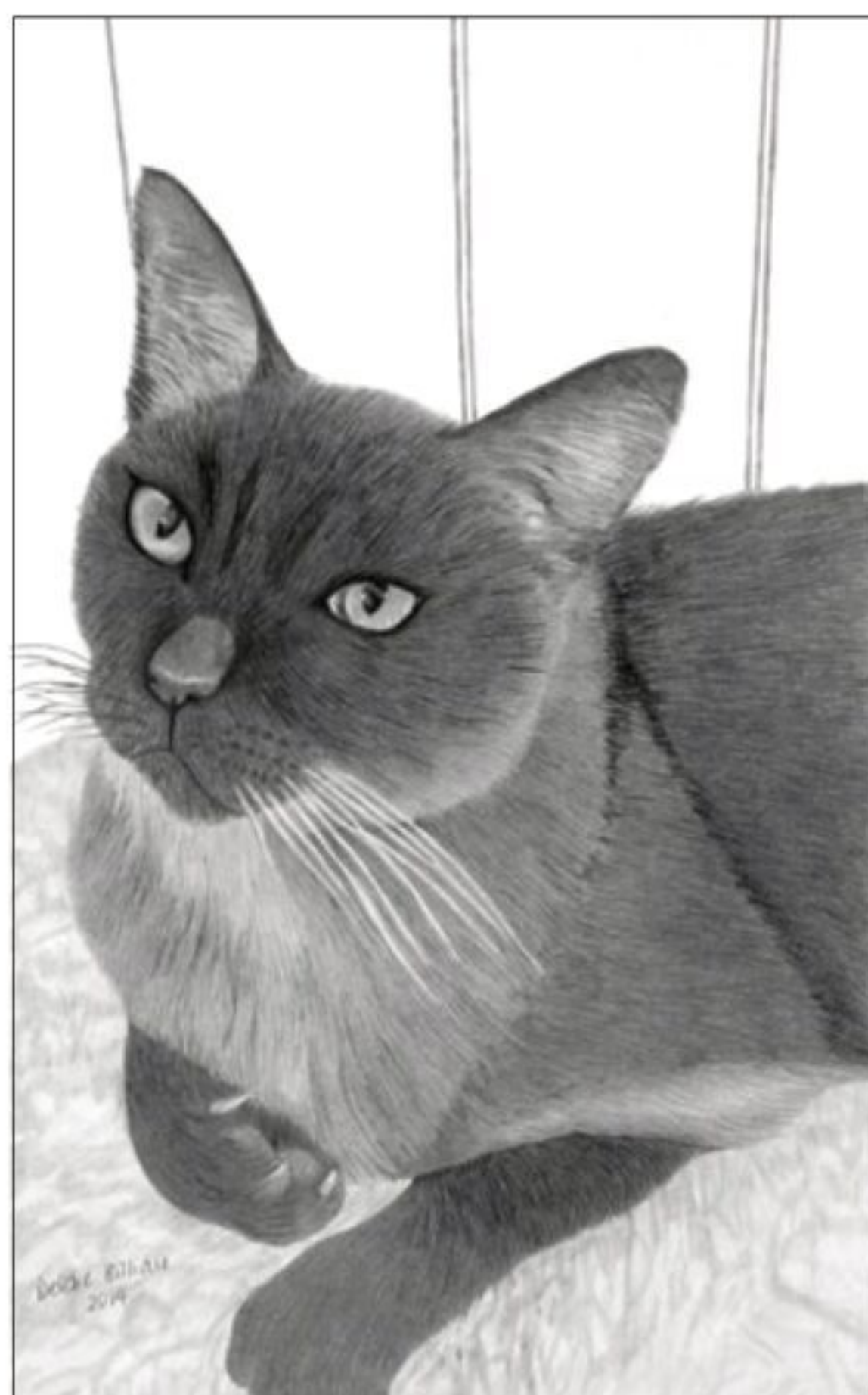


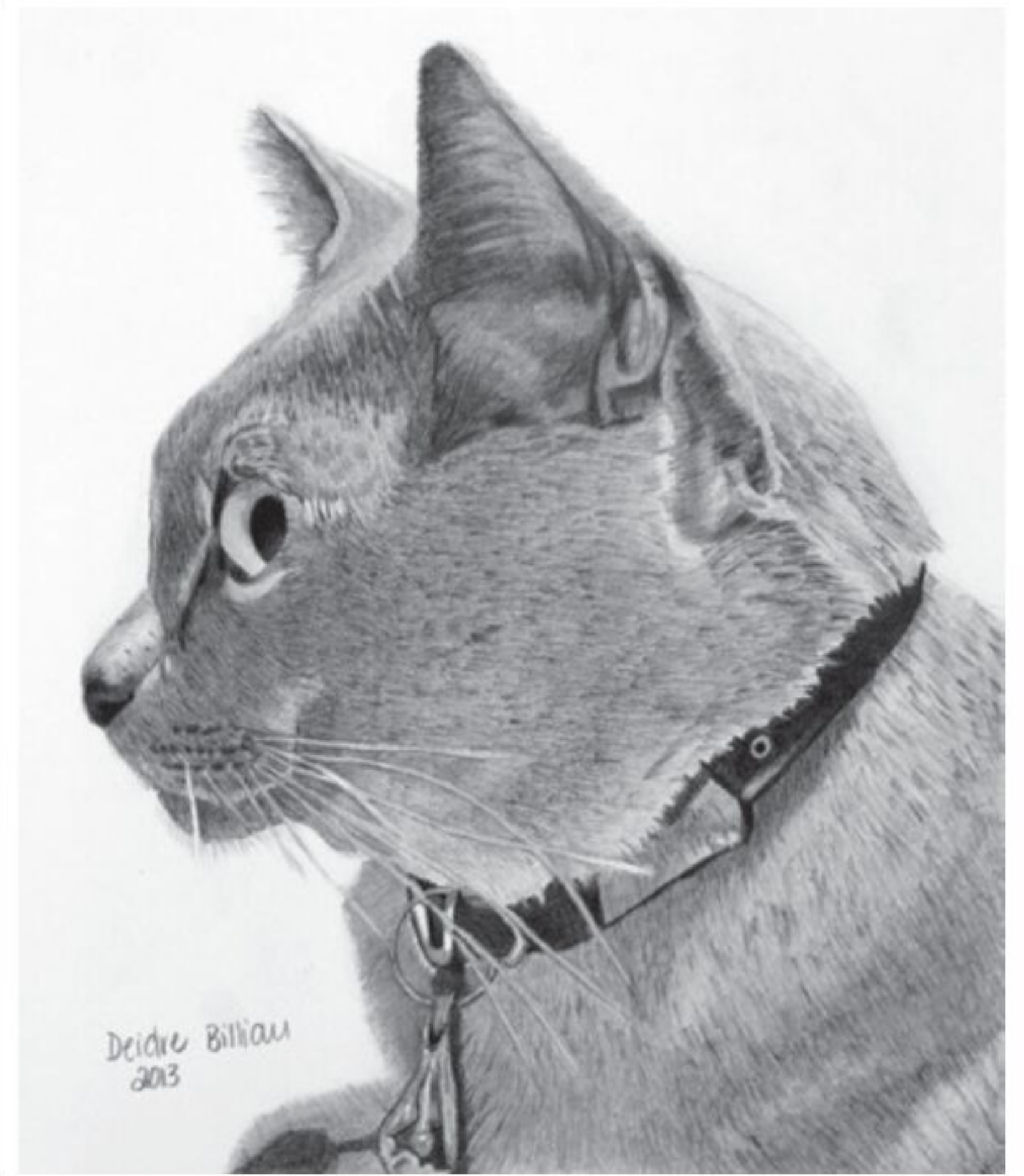
until the end of year 12, achieving high grades each year. I completed various assignments and projects in different mediums, from painting, sculpting, print making and many others, but I always preferred and was best at realistic graphite drawings. I was able to complete a few drawings and paintings in my own time around school hours. These included various animals, a portrait of my dog and self-portraits from when I was a baby. Some

of my drawings were entered in my first exhibit at our local annual show and received high recommendations. The constraints of the high school art curriculum made it difficult to complete my assignments with graphite pencil and realism. It wasn't until I left school that I was able to focus more on graphite pencil drawings, choosing my own subject matters.

When I was young, when I was asked what I wanted to be when I grew up, I

always said I wanted to study art when I finished high school! As I reached senior art I realised I didn't enjoy art theory as much as the practical side. I preferred to have free range with chosen mediums and subject matters, so I decided not to pursue art as a university degree and just keep it as a hobby. I went on to study a Bachelor of Applied Science, with a major in Veterinary Technology. From a young age I have always had a love for animals, particularly birds,



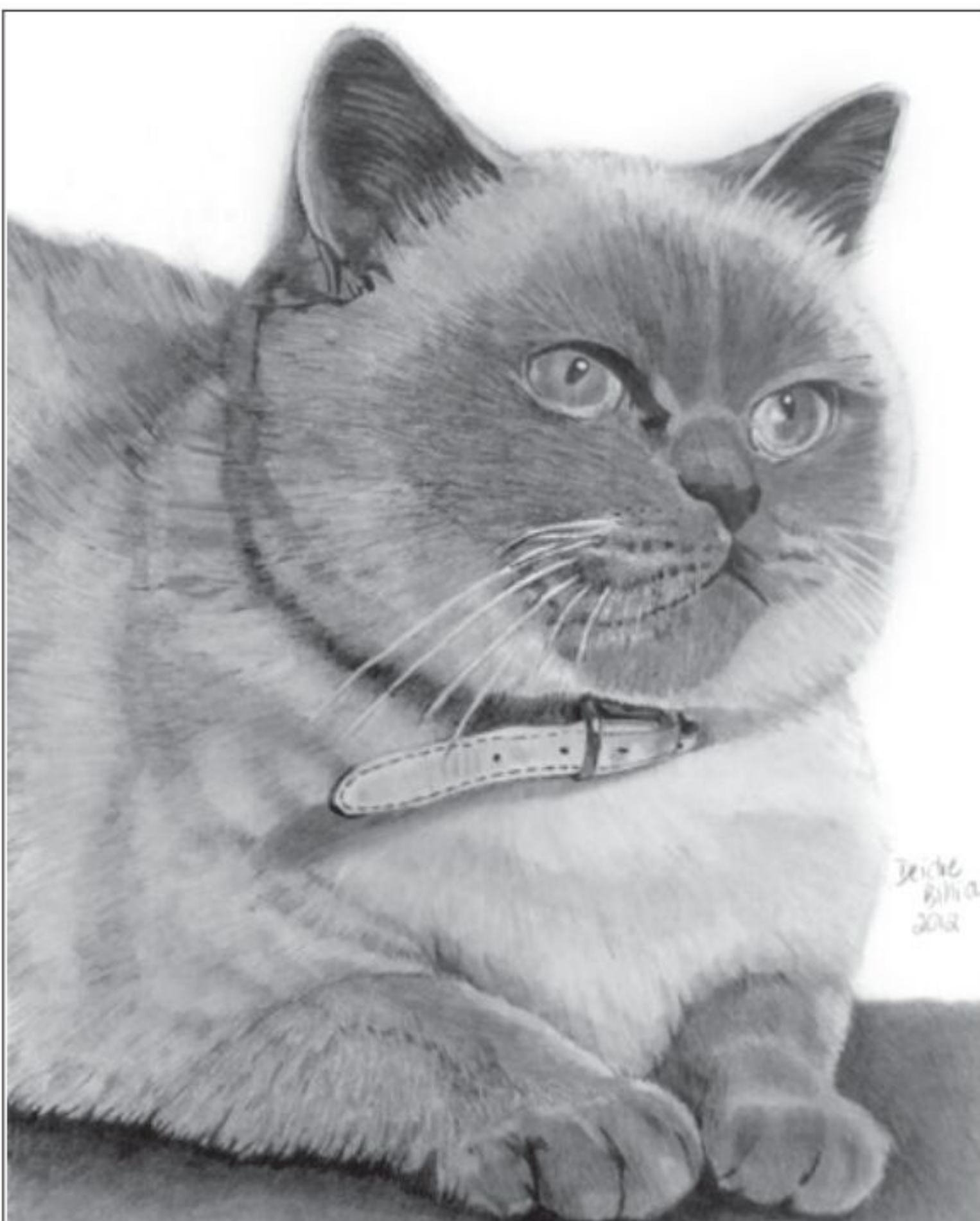


and have successfully hand raised and rehabilitated many birds as a member of a bird wildlife program. With the demands of University and working casually on weekends, I didn't have a lot of time for drawing during the four years of my degree. It wasn't until I graduated and started working as a Veterinary Technologist at a specialist clinic in Brisbane that I found motivation, driving passion and time to get back into drawing once again.

I spent a lot of time researching various graphite artists on the internet,

and reading about their techniques and the resources they used, watching YouTube videos and admiring their work. I also read many books to educate myself and to improve my drawings. I was always in awe of the realism other artists could achieve in their works, which inspired me and motivated me to keep drawing and to reach my highest potential possible in my own artworks. I had lessons over the internet with another pencil artist for a few weeks, but it wasn't something I wanted to continue at that time.

There has been a significant improvement in my work over the years. One of the first drawings I completed after I began drawing again was of my dog, Rusty. I was 10 years old when we brought Rusty home as a puppy to be a part of our family, and was devastated at his recent loss at the age of 16. This portrait is, and always will be, very special to me. It's one of the very few originals I have kept for myself. I entered Rusty's portrait in the Brisbane Exhibition in 2012 and thoroughly enjoyed the experience



of having my work displayed. After I completed Rusty and various other realistic drawings of pets and babies for friends and family word got around, and soon I had a list of people interested in commissions.

My knowledge and experience as a veterinary technologist and love for animals and children has been a big influence on the subject matter of my drawings and the artist I have become today. I especially enjoy drawing animals, babies and children, capturing their fun loving natures, purity and innocence. Currently I work exclusively with graphite pencil, as I love the closeness to reality that I am able to achieve. In the future I would like to try other mediums, but for now I am very content with exploring graphite art. Over the years I have learnt to be patient with my drawings, as rushing doesn't get the desired finished result. I have always been open to trying new techniques and tools, always trying to achieve the best results. Every artist is different with the techniques and tools they use and will give different advice, but I have learnt that not everything suits everybody. It is important to work with what you are comfortable and happy with.

I have been privileged so far to have finished my university degree and work in a job that I thoroughly enjoy, and to be given the talent of drawing. It's very rewarding to nurse a sick animal back to health, to watch their tail start to wag again, to see their eyes light up and to see the joy on their owner's face. Similarly, it is wonderful to see friends and family light up and be overjoyed when they see the graphite drawing that I have completed for them. Hearing many described as priceless, beautiful and a unique gift always encourages me to continue my endeavours. The tremendous joy I feel from such responses makes all the long hours, hard work, struggles and achievements in drawing and nursing worth every second!

Email: d3idre@gmail.com ■



Pencils

Balu

By Deidre Billiau

The eyes have it! Using skill and keen observation skills, this artist created a wonderful drawing of Balu, a one-year-old Maine Coon cat.



FINAL STEP

Balu is a piece I was asked to do by a friend in Germany and was completed at a size of 14 x 11 inches. My friend sent me many photos via email, and I picked the one I thought was best, showing some personality and capturing the intensity of his eyes. Once the drawing was complete, I wrapped it up and posted it to Germany. It was a surprise for my friend, as she did not know that I had finished or which photo I had chosen. I printed the photo in black and white, and always had it next to me to refer to while I was drawing. I was always mindful to keep a blank, clean piece of paper under my right hand, trying to work from left to right where possible.

STEP ONE

Outline

I completed the outline of the drawing with an HB pencil, adding in as much detail as possible, showing where the various lights and darks go.

STEP TWO

Eyes and face and nose

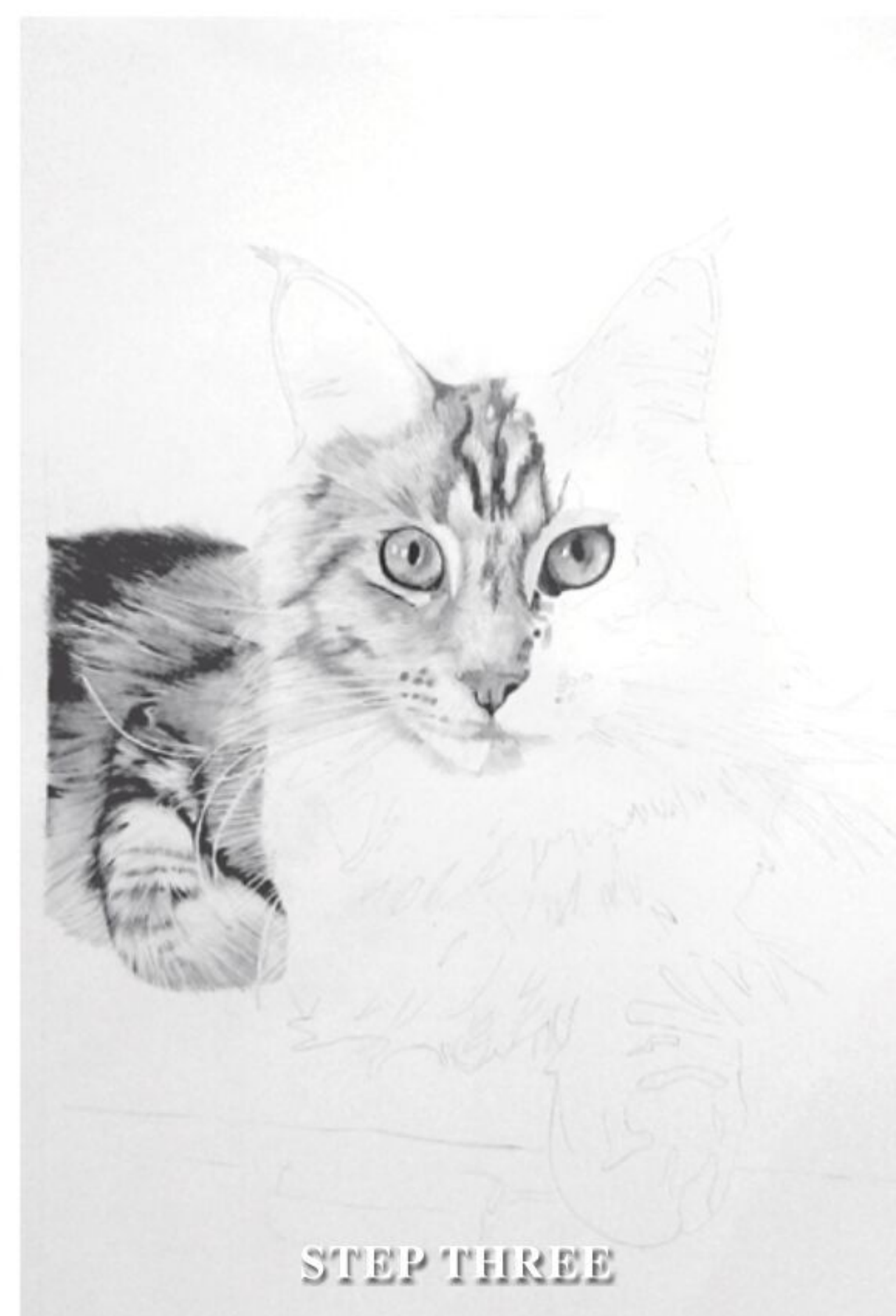
With a 2B pencil I shaded in the pupils and the eyelids, the darkest part of the eyes. I then used a 4B, 6B and 8B pencil to layer these areas, getting them as dark as possible. I usually start with the eyes of a subject, as they are generally the main focal point of



STEP ONE



STEP TWO



STEP THREE

the artwork and I want them to stand out and be capturing. The rest of the drawing was then done around the eyes.

I used the 2B mechanical pencil to get into the corner of the eyes, to create smooth and fine edges and corners. With an HB and 2B pencil I then drew in the white and iris of the eyes, blending with tortillons, leaving the reflective part of the eye white.

With an HB pencil I started drawing the fur around the eyes and on the

face, concentrating on fur direction. For the fur I kept my pencils as sharp as possible, and used the 2B and HB mechanical pencils where needed, using strokes that were the length of and in the direction of the fur. I changed my pencil where needed for various light and dark patterned areas of fur. I used my narrow mechanical eraser and kneaded eraser to put in the white highlighted markings of fur throughout.

The nose was completed using an HB pencil, the 2B and HB mechanical pencils and a 6B pencil. Small and light pencil strokes were used to capture the fine hairs over the nose. For the dark areas of his nose, I used an HB and 6B pencil and both mechanical pencils to layer the graphite to achieve the darker tones.

STEP THREE

Body, left front leg and ears

I started out drawing the fur of Balu's body using an HB pencil, highlighting the hair direction and darker areas. I then went over the darker areas of fur with a 4B pencil and the 2B mechanical pencil, always keeping my pencil stroke to the direction and length of the fur.

The front leg of the cat was completed in a similar manner to the body. I again used the mechanical eraser and kneaded eraser to remove graphite and to highlight the lighter areas of fur. I tried to keep the whiskers and other loose hairs white and free from any graphite.

I shaded in the inner part of the ears with a 2B pencil, and then used the mechanical eraser to lift the graphite out for the areas of light fur going across his ears. I then went over the inner part of his ear with a 4B pencil, being careful not to get any graphite in the areas of fur that were just erased. The edges of his ear were completed with an HB pencil and the 2B and HB mechanical pencil, getting the detail as dark and as sharp as necessary.

STEP FOUR

Chest and left front leg

After I was happy with the completion of the face I started on the chest. I lightly shaded in the chest area with an HB pencil, and used a 2B pencil for the darker areas. I then used the mechanical eraser to remove any graphite, to create the white fur on the chest and the individual hairs on

MATERIALS

- Strathmore smooth Bristol board paper, 14 x 17 inches, 400 series, 2 ply
- Kneaded eraser
- HB mechanical pencil
- 2B mechanical pencil
- Make up brush
- Tortillons
- Sharpener
- Narrow mechanical eraser
- Derwent Graphite pencils ranging from 8B to 4H
- Sandpaper
- Clean, blank piece of paper



STEP FOUR



STEP FIVE

the side that overlap onto the body. I regularly used the sand paper to keep the point of the eraser sharp, so I could capture the fine lines of the white fur and whiskers. I then use various different pencils to fill in the fur on his chest to capture the different tones, being careful to leave the erased area of his fur and whiskers white.

With the same technique as the chest I completed the left forelimb, with

shorter strokes for the shorter fur. When I was completely happy with the body of Balu, I moved onto the background.

STEP FIVE

Background

The background was created using 2H, HB, 2B, 4B and 6B pencils, as well as 2B and HB mechanical pencils. I started with the area

closest to Balu's body, filling in the darker areas of wood with 4B and 2B pencils and the lighter areas with HB and 2H pencils, and continuing out to the lighter areas. I used the kneaded eraser to highlight any areas of light wood, but was careful not to make them white. I used a ruler to capture the straight edges of the wooden furniture. I kept my pencil sharp or used the mechanical pencil to draw in any corners or sharp lines.

I was mindful to keep the fur and whiskers, which touch the wooden furniture, white where necessary.

FINAL STEP

Finishing touches

Once I was happy with the completion of the background I tidied up the edges with various erasers and pencils. I then put the artwork away for a few days, to then revisit with fresh eyes.

A few days later I looked at Balu again, and I fixed and tidied any areas that I felt needed it.

Email: d3idre@gmail.com ■

ARTIST'S HINTS AND TIPS

- Draw a subject matter that interests you and that you enjoy.
- Always keep a clean piece of paper under your drawing hand to prevent smudging and oil from your skin transferring to the artwork.
- Keep your pencils as fine and as sharp as possible to achieve finer detail.
- Work from left to right (or right to left if you are left handed) as much as possible to try to avoid smudging your work.
- Don't rush; take the time you need to achieve the results you want.
- Put a drawing away and come back to it a day or so later with a fresh mind and eyes if you get stuck and don't know where to go next.
- Never give up and always try different techniques and tools to find out what works best for you.
- Be willing to learn and be inspired.
- Don't dwell on a mistake; it can always be fixed and incorporated into the artwork. Learn for next time.



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Jan Hodgson

Exclusively Pastel

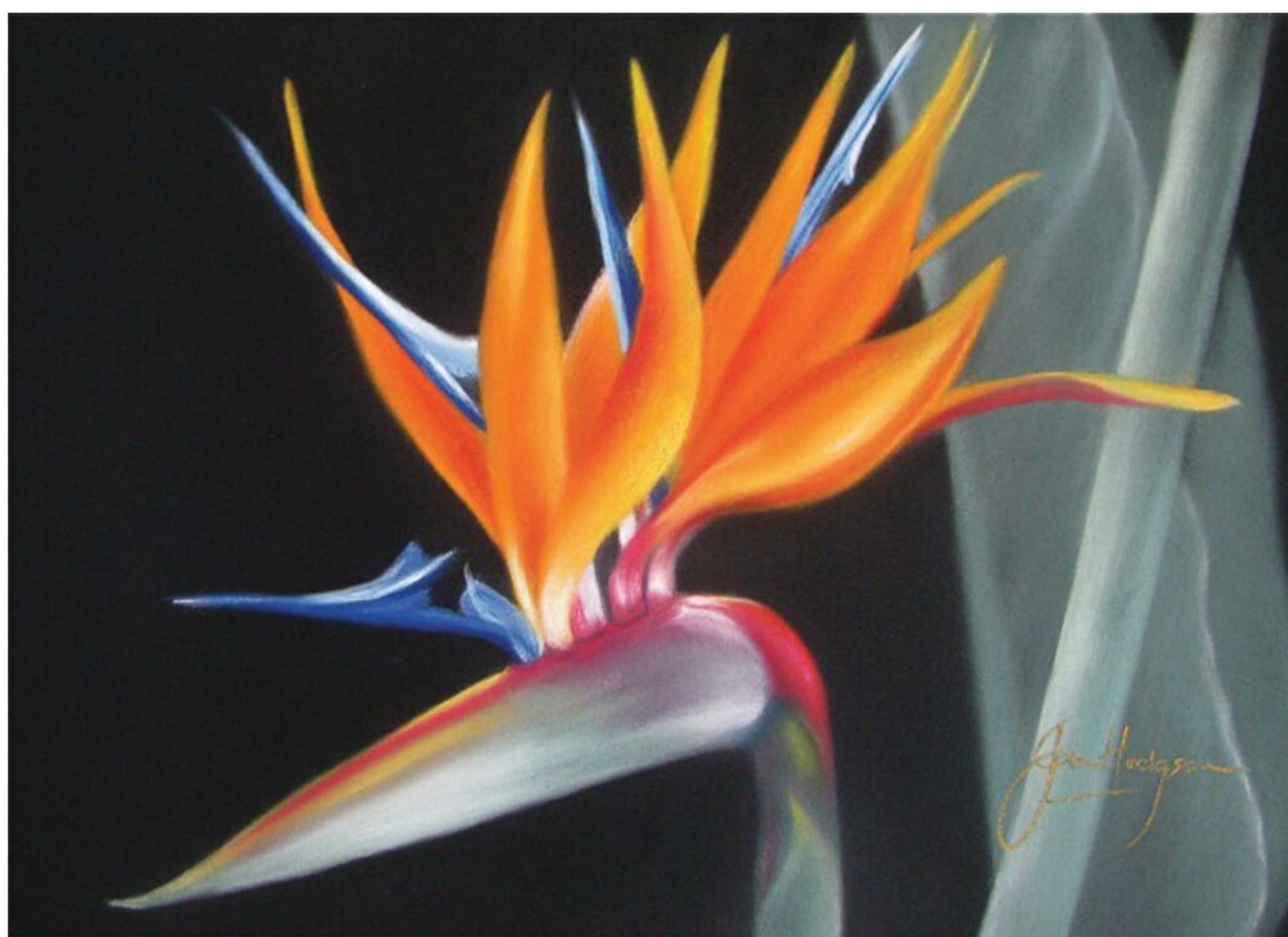
Animals and still lifes are the subjects of choice
for this successful artist.



Jan Hodgson began painting in 1992 when she moved with her family to the Sunshine Coast in Queensland. In her new location and with her children all at school she found she now had time to pursue art in the way she had longed for. She signed up for art classes and workshops which she diligently attended for a couple of years, learning the basics of painting and deciding which genres and styles suited her best. She then retreated to her studio where practice, practice, practice seemed to be the key to improvement. She still strives to make her next painting better than her last. She began painting with oils but soon changed to pastel. Pastels she says are bright, immediate and equally archival with no messy, smelly solvents to deal with. The colour mixing is all done directly on the paper. Jan now paints exclusively in pastel.

Jan loves to paint animals. She loves to capture that quirky look or pose and loves the striking colours in their coats. She has painted so many zebras with their amazing black and white stripes she has lost count. Her desire is to one day travel to Africa to see the animals and photograph them in the wild - but until then, she visits many, many zoos and takes many, many photos. Zoos are actually very good for more 'close up' type photos. She has, on a couple of occasions, stayed at the Zoofari Lodge at Dubbo Zoo where guides take people behind the scenes at feeding times so you can get close to the animals. So close you can touch them - which is marvellous for detail. She manages to bring the animals to life with their glistening eyes. Eyes so realistic they seem to follow you around the room - always watching.

Jan's other favourite genre is still life. She loves to paint shiny, juicy fruit and beautiful, colourful flowers.







All Jan's paintings are bold and bright and she enjoys the challenge of bringing out the best of nature and portraying its beauty in her paintings. Sometimes simple, sometimes complex, you become aware of her attention to detail and her eye for colour in the almost photographic finish she attains in her work.

Jan paints almost every afternoon in a studio under her house at Peregrine Beach. She loves her afternoons. It is very therapeutic she says. All of life's distractions become unimportant while she is happy in her 'creative zone'.

Her paintings can be viewed at Montville Art Gallery in the Sunshine Coast hinterland, or at Manly Gallery in Bayside, Brisbane. She enters her paintings in many Brisbane and Regional Art Shows where she has won many prizes and made many sales. Jan likes to enter Art Shows because it gets her work recognised and gives her exposure to a far greater audience. Her paintings appeal to both the domestic and corporate market.

For more information go to her website www.janhodgson.com.au ■

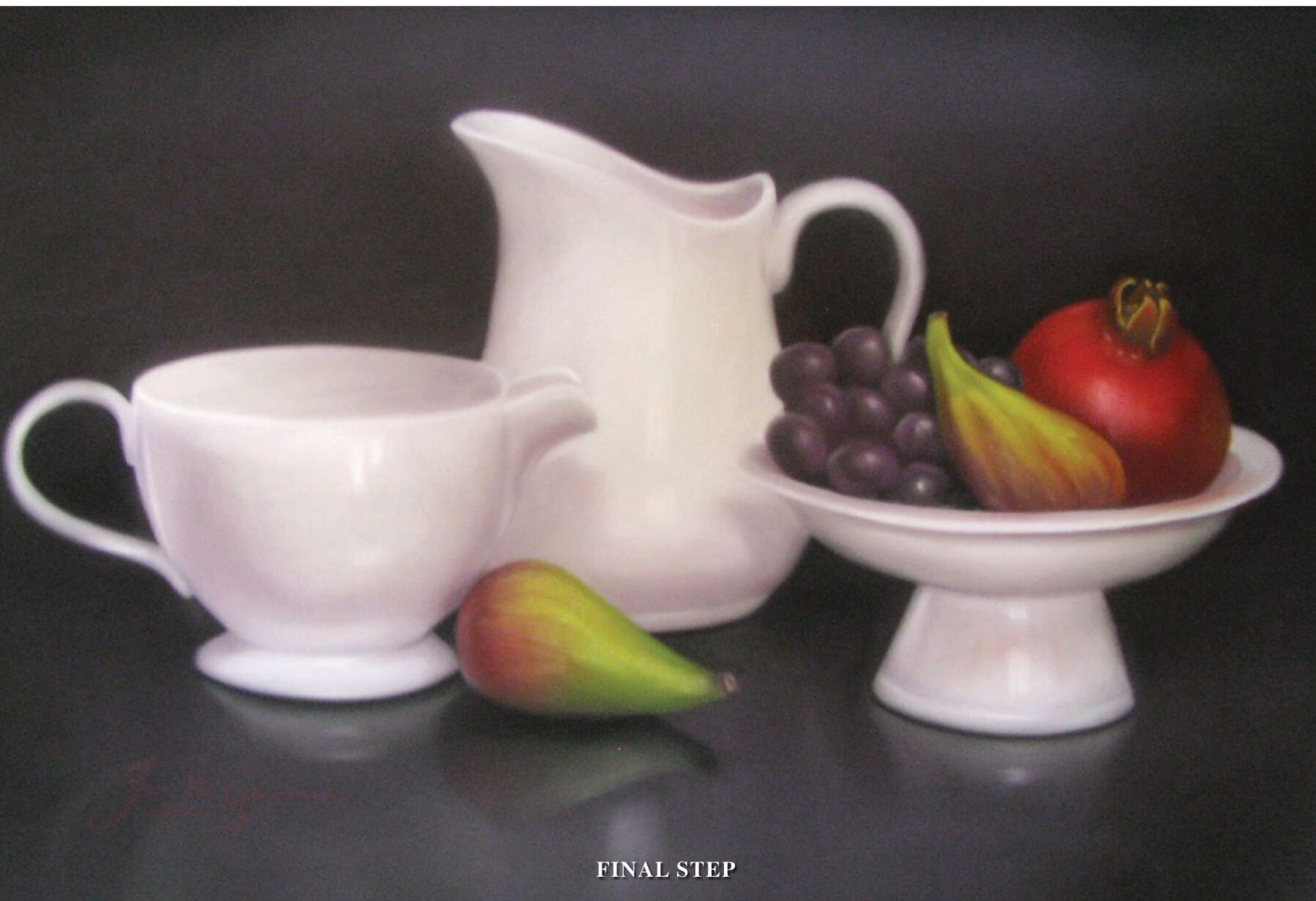


Pastels

Still Life: The Working Process

By Jan Hodgson

This fruit looks way too good to eat!



FINAL STEP

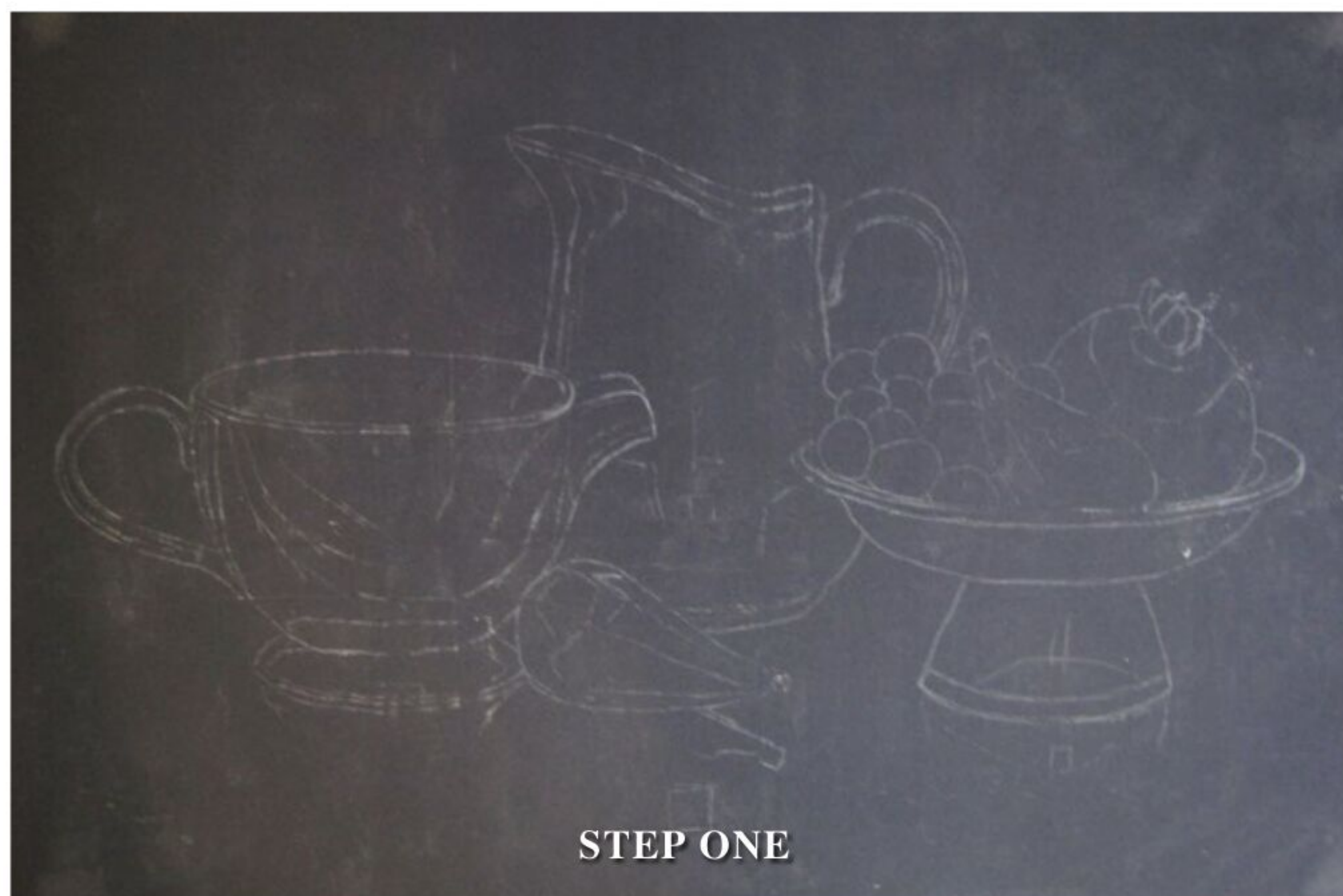
STEP ONE

Spend time arranging an interesting assortment of fruit and objects in a pleasing composition. Remember to choose things that have colours that are complementary to each other. Check your colour wheel. Reds and greens together, yellows and purples together for example. Think then about where you want your light source to come from - where the highlights and shadows will fall. The shadows and highlights become a major part of the composition.

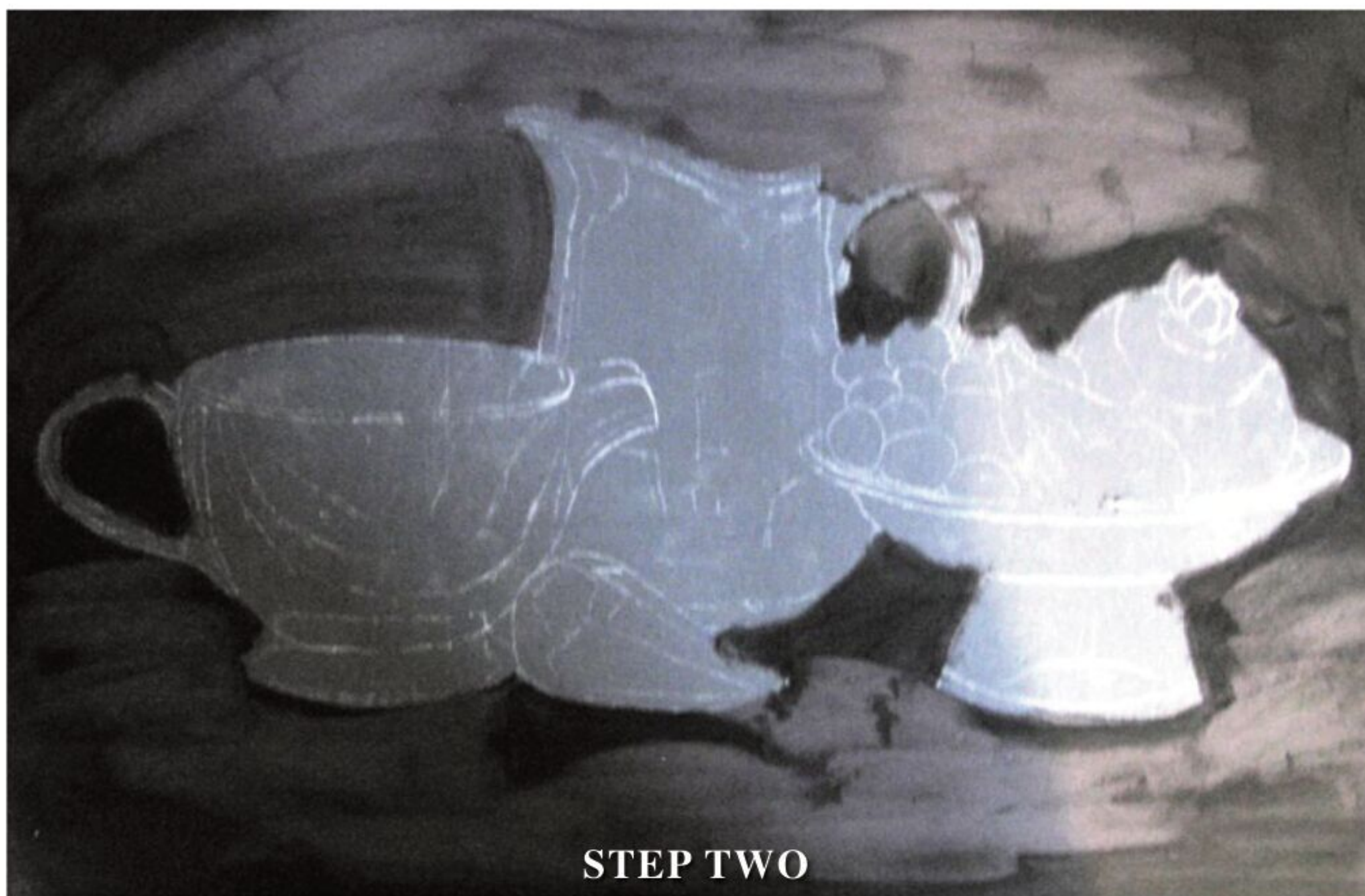
When you are happy with the setup, draw it lightly onto your paper using a soft pastel pencil. I find Sennelier Pastelcard is a good paper to use. It is a soft cork substance that is not too harsh on your fingers when blending. It also takes many layers of pastel.

MATERIALS

- Schminke Black
- Art Spectrum Flinders Red Violet Dark
- Rowney Purple Grey



STEP ONE



STEP TWO



STEP THREE



STEP FOUR

STEP TWO

When placing your pastel painting on your easel, it is important to lean the top of the painting forward (not the usual way of leaning the painting back) so that the pastel dust falls forward off the painting and not down onto it as you are working. This method keeps the painting much cleaner.

I use an assortment of brands of soft pastels. Schminke would be my favourite and the brand I use most of - so soft and velvety. I do however use quite a few Rowney and Art Spectrum colours as well.

STEP THREE

After completing the drawing, roughly scrub on the background colours breaking the pastels into pieces about 2cm long and using the sides. The background in this painting is very dark. I cover the whole area lightly with Schminke Black then over the top of the black I put Art Spectrum Flinders Red Violet Dark. I find this is a beautiful vibrant dark colour and when blended livens up the dull, plain black. This mix will be the darkest colour which I will retain for the shadow areas.

Now all other areas need to be

lightened so that the shadows stand out. For this purpose I used different tones of Rowney Purple Grey over the top of the Black/Red Violet mix. Blend all the colours together with your fingers just covering the edges of your drawing. This is the way to achieve a soft velvety finish. This can be a messy business and you will have to wash your hands thoroughly on many occasions throughout your pastel session so as to keep your painting clean. Keep all the dark shadow edges fuzzy.

STEP FOUR

Start working from the back of the painting and come forward. After the background has been 'coloured in', choose the object that is furthest back in the composition. In this case the jug. Firstly colour the whole jug in white. Then put the shadow colours on top of the white. I have used the same colours from the background (Flinders Red Violet and Purple Grey) as the colours of the shadows on the jug. I limit my palette as much as possible and by using the same colours throughout the painting you get a harmony throughout - it brings the painting together. Shadow tones can be deceptively dark so be quite bold when applying the colours over the white. Avoid using black for shadows. Black tends to make your colour-mix muddy and dull. Blend colours together on the paper with your fingers.

STEP FIVE

Next the fruit - once again starting with the furthest back. Also, once again, I have used the background



STEP FIVE

colours for the grapes, continuing to bring the painting together by using my same limited palette. I have blocked in the darkest grape colour a mix of Black and Red Violet over the entire grape area. Then I come in with my lighter tones of Purple Grey, noticing where the light is touching each individual grape. This lighter pastel makes them look spherical and 3D. Blend all the colours to make the smooth finish. Continue with the rest of the fruit in the same way - putting all the colours down on the paper, blocking in the general shape and shadows first, working in the finer details later.

STEP SIX

The reflections are the next thing painted in. Notice the reflections on the semi-shiny vinyl tiles I used for a base in the 'set up'. I use these tiles a lot in my set ups because I like the subtle reflection they give - not too shiny. Choose the pastel that is the colour of the object, and put a small amount of this colour on top of the



STEP SIX

already painted in background colour just where the reflection is to go. This way the background colour is picked up in the reflections when the blending is done. Also the reflections are dulled back with the background colour which make them look like reflections not merely a mirror image.

STEP SEVEN

Now the last fig can be painted in to sit on top of its lovely green and red reflection. Once all the objects are in place, it is time to

begin the long slow process of perfecting everything, including fuzzifying some of the edges that are towards the back of the painting or towards the sides of the painting.

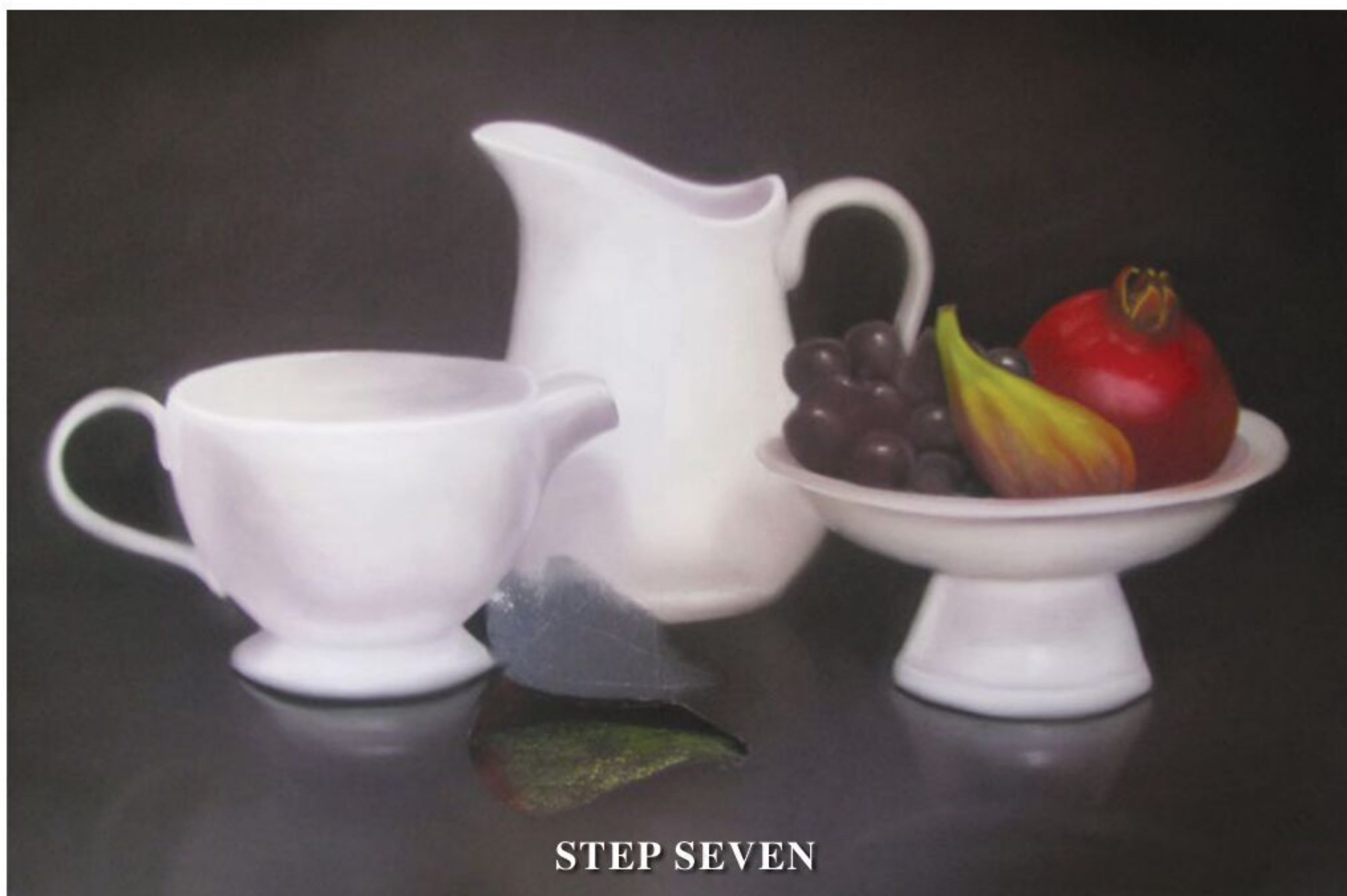
Sharpen the edges of the objects that are most forward or the centre of attention of the painting. Correct any strange shapes, making sure all shadows are in the exact place. Correct areas that are too dark or too light. All this is done by walking well back from the painting and just looking and adjusting and looking again.

I also have a large mirror on the wall of the studio where I can clearly see the reflection of the painting I am working on. A mirror reflection gives a different perspective of the artwork. Mistakes that need to be fixed tend to be more obvious.

FINAL STEP

The last thing to be done is the highlights. All the shine on the jugs and fruit. These are usually done with pure colour from a clean pastel - one stroke just where you notice the light is hitting the object. It is the bright highlights that make the painting 'sing'.

Web: www.janhodgson.com.au



STEP SEVEN

Derwent Aquatone Sticks

Derwent's water-soluble pencils are an essential part of Barry Freeman's sketching armoury and, he enthuses, many different effects can be achieved with them



There are many water-soluble pencils and crayons on the market today and each have their own specific qualities. While they will never be able to compete with the beauty of pure watercolour, they are, nevertheless, a very good medium in their own right. They can be used for final paintings but generally are more suitable as a sketching medium.

Opposite: *Still Life with Broken Vase*, Derwent Aquatone sticks on Fabriano 140lb (300gsm), 10 x 9in (25.5 x 23cm). This set-up is entirely imaginary. I was interested in a colour scheme that consisted of oranges, reds and blues. The background colour, a pale mustard, tied in well with everything else, especially the blue cloth. Although a fairly conventional still life, it is more of an exercise in colour harmonies. I dampened the paper slightly first then laid down the first washes and, when all was dry, enhanced the colours and finally added pen to sharpen the image.

Top right: *Early Morning*, Earnley, Derwent Aquatone sticks on Fabriano 140lb (300gsm), 7 x 9 3/4in (18 x 25cm). In this painting I was concerned with light and atmosphere. The original sketch was quickly drawn in the early morning, with the barns and surrounding bushes all in silhouette. In the bottom left-hand corner a soft shadow is cast across the stubble field, which helps the composition by forming a strong base to the picture. The darks were made with a mixture of black, ultramarine, burnt sienna and Naples yellow

Bottom right: *Parasols*, Paphos, Derwent Aquatone sticks on Fabriano 140lb (300gsm), 9 x 9 3/4in (23 x 25cm). This study of beach umbrellas near a windsurfing centre is a simple yet interesting composition, and one that is under consideration for an oil painting. The cast shadows and board walk all help stabilise the foreground in the same way as the shadow in *Early Morning*, Earnley (above). In the original sketch there were two figures under the awning. I left them out here but may put them back if I decide to paint it in oils. The painting could work either way. Pen was added to sharpen the image, but readers will know how the light in the Mediterranean is much sharper than that found in the English landscape

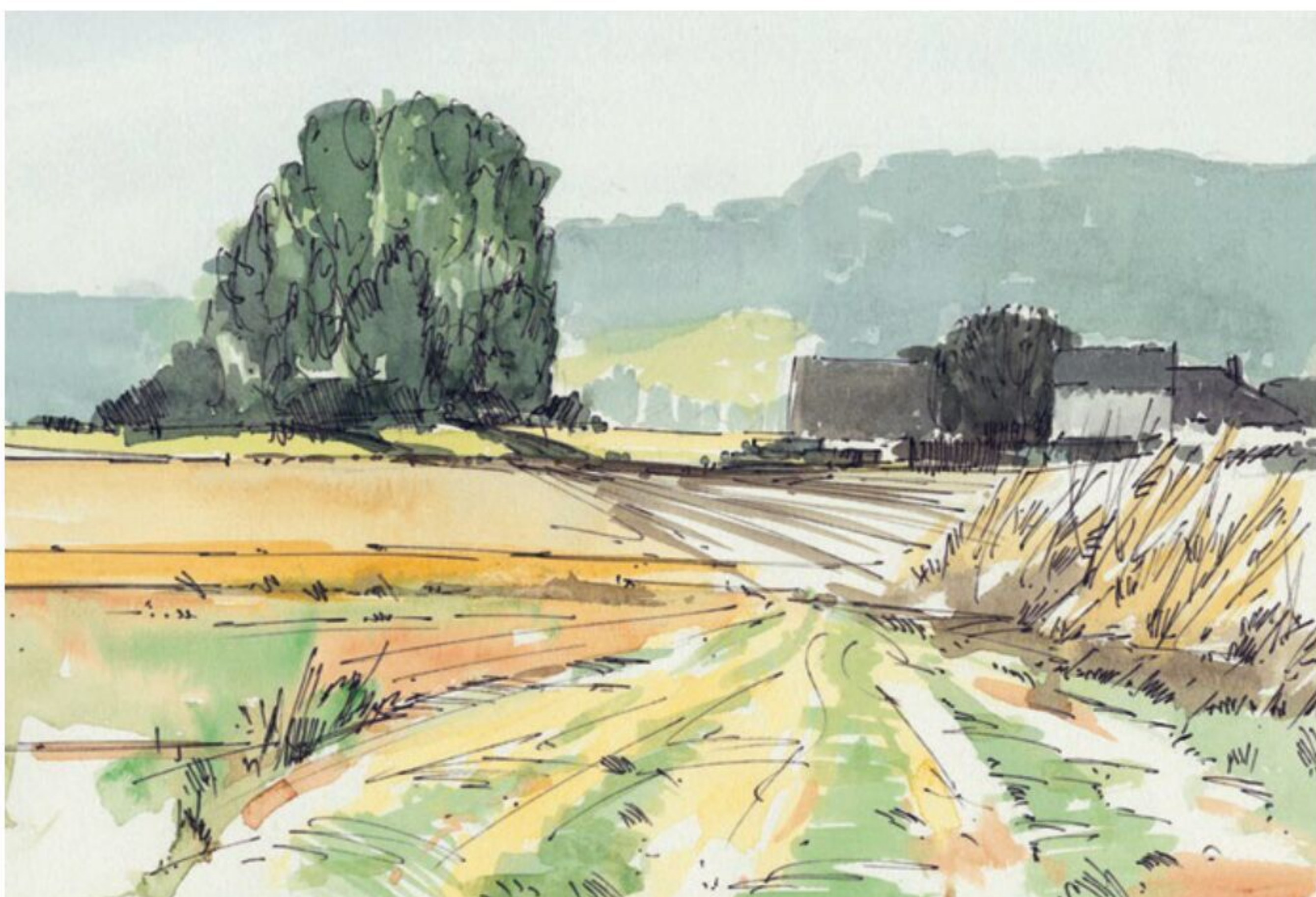


VERSATILE

Derwent's water-soluble Aquatone sticks are a lot softer and not as waxy as similar brands. Also, being slightly opaque, they would probably be compatible with gouache, soft or oil pastels. They come in a range of 24 colours, which is enough to produce satisfactory results. Although there is no grey range of tints there is a

black and a white – the white would be useful if working on a tinted ground.

These sticks can be used on all paper surfaces, including mountboard and the cheaper papers such as pastels and heavier cartridge paper. Aquatone sticks can be used dry as well as with water but this is not anywhere near as successful.



APPLICATION

There are various ways to use them and much of the application will come down to personal preference. One method is to damp the paper first then draw directly into the wet paper; the paint can then be moved around with a dry brush or even a finger. This method has a more abstract feel, but is also a very liberating and a fun way of working with them. Another is to scrape off small pieces of crayons into a plastic palette and then proceed to mix them together with brush and water.

For the illustrations here, bar one, I used the crayons as watercolour sticks: I took a wet brush directly to the crayon and either used it as pure colour on the paper or in mixes. The procedure

Top left: *Landscape at St Vaast*, Derwent Aquatone sticks on heavyweight grey paper, 8 x 12in (20.5 x 25.5cm). The area surrounding St Vaast on the Cotentin Peninsular near Cherbourg has some beautiful scenery, especially the Saire Valley, which is a boon for the landscape painter. Here the light is from behind, which puts the farm buildings and the large group of trees to the left in silhouette. The ruts and fields in the foreground lead the eye up to the building and on to the distant hills. The colour scheme is muted and the idea was to try to capture the late afternoon light. The white crayon was used in mixes for some opaque passages, mainly in the foreground. I was not sure whether to use pen but after looking at the picture for a while decided that some pen would enhance it. Pen should be used judiciously because rather than help, it could have an adverse effect if it is overdone

Bottom left: *Beach at Son Bou*, Derwent Aquatone sticks on off-white 200 gsm cartridge paper, 11 3/4 x 14in (30 x 35.5cm). This is the only illustration where the crayons were used without the addition of water. After various aborted efforts, I discovered the best way to work dry is to use them with only a light pressure and gradually achieve the desired effect by gently overlaying colours. Some of the paper colour was left untouched for lighter areas. While the crayons are certainly at their best when made soluble, the dry effect still has a certain charm



for painting with Aquatone crayons is exactly the same as with a pan of watercolour and techniques such as wet-in-wet, wet-on dry, layering, masking fluid, splattering, etc, can all be used. Once the end of the crayon has been softened with water it will stay moist for quite a while, so try not to let the tips touch each other.

Once the paint has dried on the paper it can be softened with a brush and clean water, then removed with a paper towel. In this respect Aquatone sticks are easier to use than pure watercolour because dry watercolour paint can be difficult to shift.

The illustrations here were painted and drawn on watercolour paper, pastel paper and cartridge paper. All were taken from sketches. I stopped working from photos about eight years

ago and now prefer to rely solely on direct observation. If you cannot sketch on site, photos are the only option, but always use them carefully and do not slavishly copy because your painting will end up looking like a photograph.

Derwent's Aquatone sticks are an invaluable addition to any sketching kit and, as the illustrations show, many different effects can be achieved with a little practice. Experiment with other media, different papers, mountboard etc – if you keep an open mind, anything is possible.

This article originally appeared in the January 2013 issue of The Artist magazine. Visit www.painters-online.co.uk for further information about the magazine. ■

Above: *Morning, Ixia*, Derwent Aquatone sticks, 6 1/2 x 10in (16.5 x 25.5cm).

Again the theme is light. I love painting in the early morning as the light tends to be softer and cooler than the evening, when the light is warmer. Midday light can be quite harsh. The colour scheme is made up of blue-greys and neutral greys. The strongest colour is the blue of the railings on the wall in the foreground. Even the shadows of the trees are softer by comparison. Naples yellow was used extensively in the mixes as it has quite a calming effect on other colours; it is a colour I use a lot in oils. A little Naples yellow added to white makes a much softer tone – overuse of white tends to make tones chalky

Meaghan Roberts



An Admiration for Animals

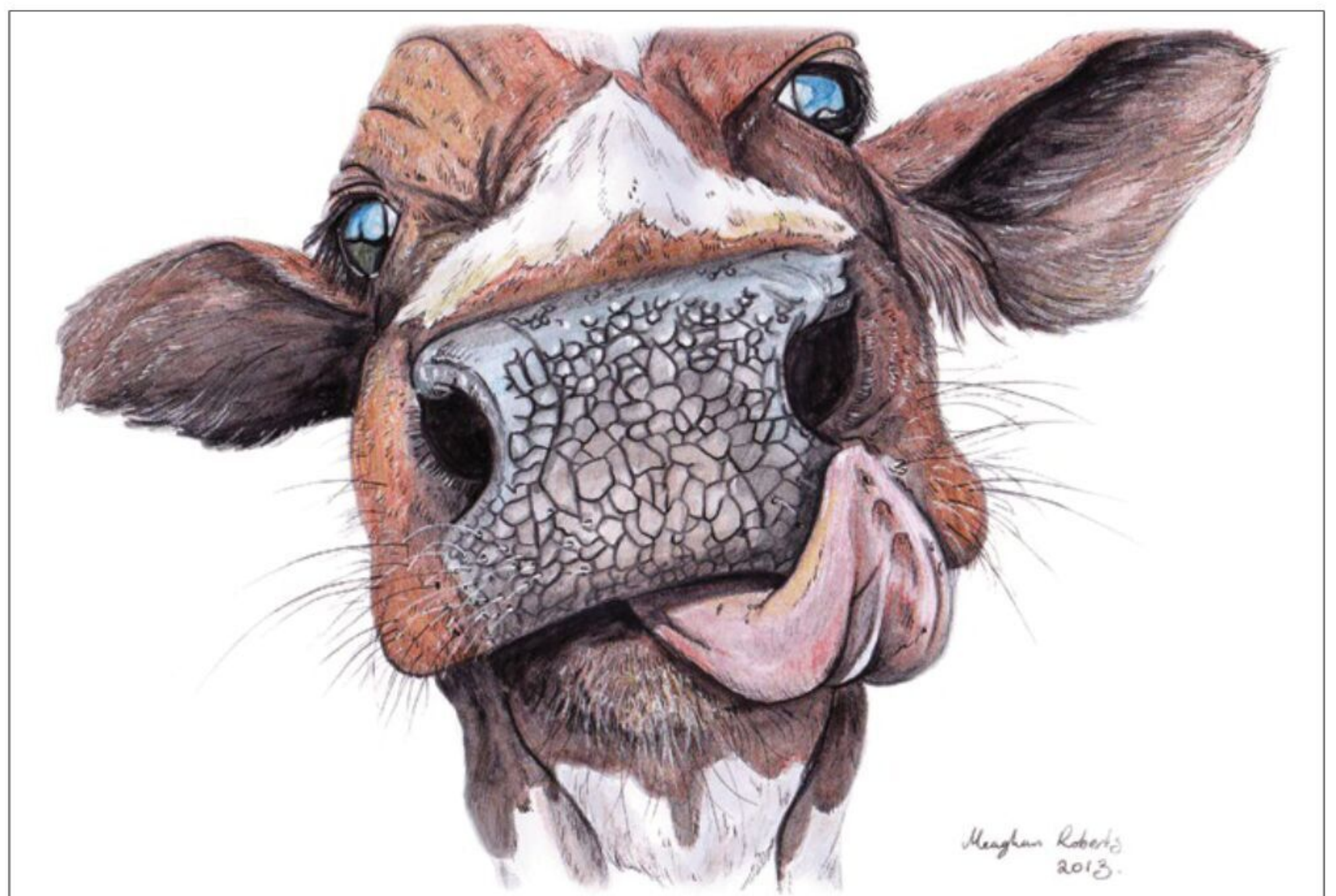
"The beauty of nature re-forms itself in the mind, and not for barren contemplation, but for new creation." R.W. Emerson, Nature (1836)



Born in 1990 and raised predominantly on a farm in the New South Wales countryside, and now residing in Tasmania, Meaghan's family raised an extensive variety of animals, and occasionally raised and rehabilitated sick and injured wildlife. This inherent relationship and connection to animals developed a deep love and admiration for them, inspiring Meaghan to explore many animal drawings as a child and through to adulthood.

During Meaghan's years on the farm she spent many weekends exploring the countryside by horseback with her mother, witnessing many aspects of nature. Memories and experiences from this farm inspire many of Meaghan's animal portraits. The Rainbow Lorikeets that would squeeze through the chicken wire on the bird aviary and steal the food within have been a great influence for her, inspiring several Rainbow Lorikeet portraits.

During College (Year 11 and 12), Meaghan was encouraged to explore human portraiture and to pursue a higher education at University. Once enrolled into a Bachelor of Fine Art she began to veer further away from animal portraiture. Meaghan studied and completed a Bachelor of Fine Art and Design at the Hobart Centre for the Arts, where she focused on the structure, microscopic and macroscopic, of the environment, primarily utilising oil paints. She then



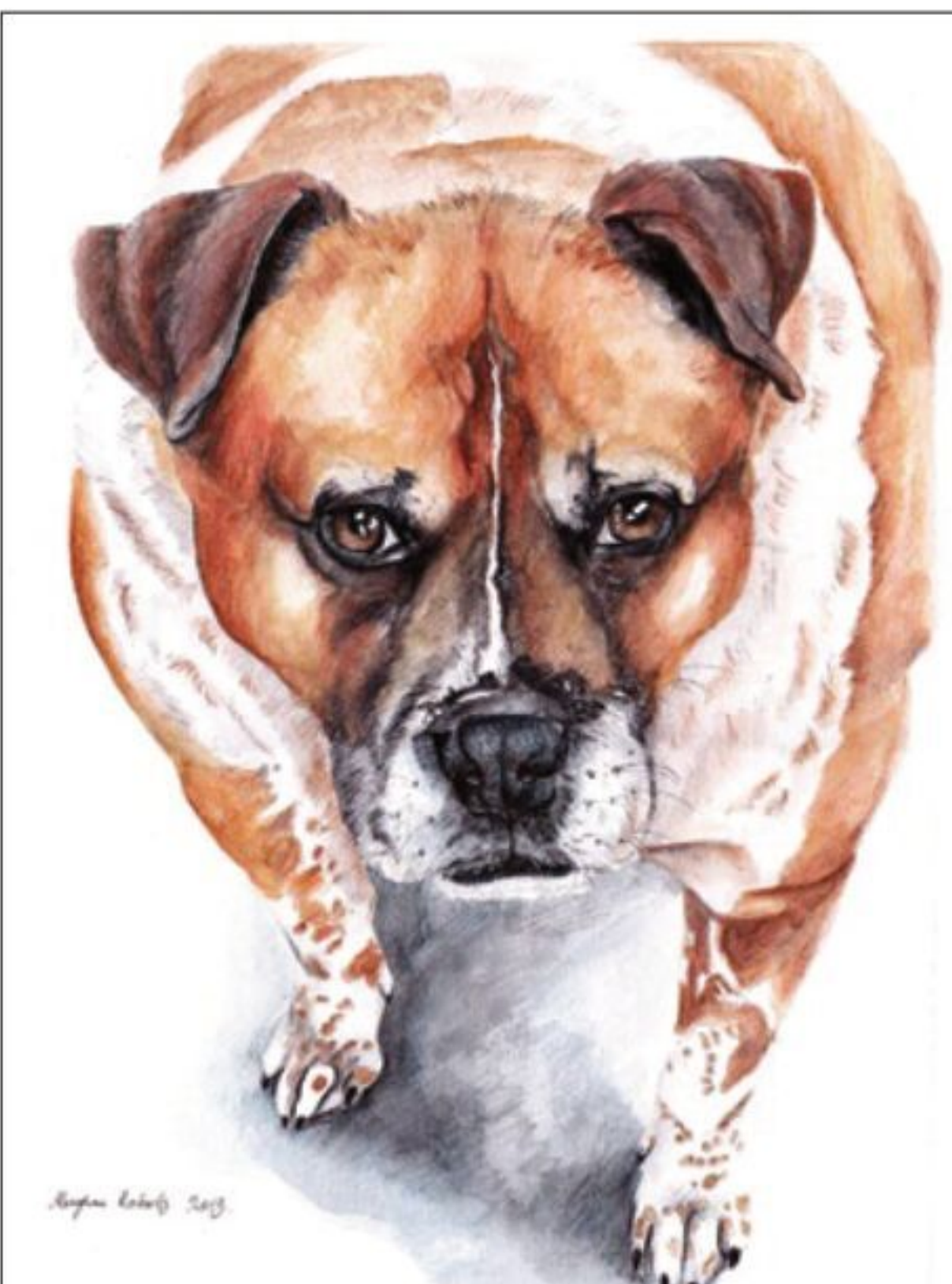


continued on to complete a Master of Fine Art and Design in 2012, which further more veered her away from animals and focused on an imaginative representation of the environment on large scale canvas with highly saturated colour. These paintings also began to verge more on the abstract by utilising a technique of pouring paint. Meaghan couldn't possibly get any further away from animal portraiture.

After completing her Master's Degree, Meaghan pursued a break from academia and began to draw animals again. During University she had volunteered at local animal rescue shelters, which inspired her to reignite a passion for drawing them. Meaghan began by utilising graphite and ink before incorporating colour with watercolour pencils. This unique method enabled a

greater sense of form and depth whilst maintaining the unique characteristics of the watercolour wash. The final layers of ink create a higher level of contrast and detail, and enable a greater degree of control.

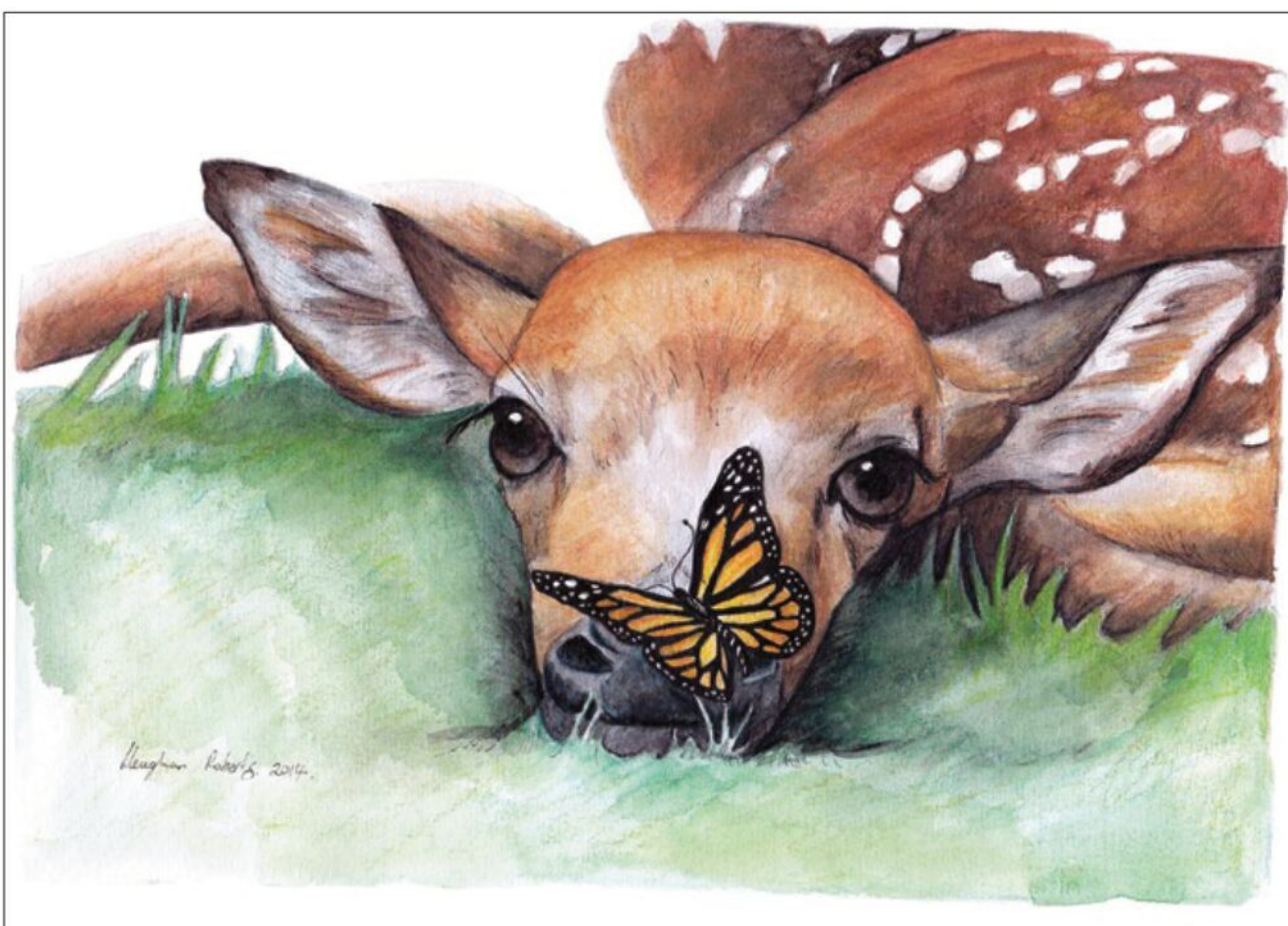
Meaghan spent three months of 2013 in Europe, based in Berlin, Germany, where she quickly began to notice a difference in surrounding



animals. Crow-like birds frequented the area, as did the ever present sparrows. Occasionally one might see a fox, a woodpecker, a squirrel or a deer. This quickly ignited an even stronger appreciation of Australian wildlife, which began a succession of 20-40 A4 animal portraits drawn from photos on her phone. This mass of drawings demonstrated a yearning for these beautiful animals, not only in art but as a career as well, and ignited a goal to explore all of Australia's native animals. This is when she began to push her animal portraits and to continue to improve her technique and quality, opening up many possibilities such as pet portraiture and working with animals.

Within weeks of returning home, Meaghan began taking commissions of people's beloved furry friends and installing work in local cafes and pubs. Competitions also began to stand out as a means of exploring this passion. Meaghan entered a local art competition, her first since her high school and college years, where she won the People's Choice award for her watercolour pencil and ink representation of the Tasmanian Devil. A local treasure and sadly suffering from deadly facial tumours, the Tasmanian Devil is a Tasmanian and Australian icon that is sadly dwindling in numbers.

Meaghan comments that there are many animal artists across the globe and it is important to follow artists that intrigue or inspire you, that give you a goal or simply motivate you to draw or paint more. Katherine Cooper is one such artist for Meaghan. Katherine resides in Tasmania and specialises in wildlife art. Her high level of detail and realism are strong motivators and a basis of inspiration



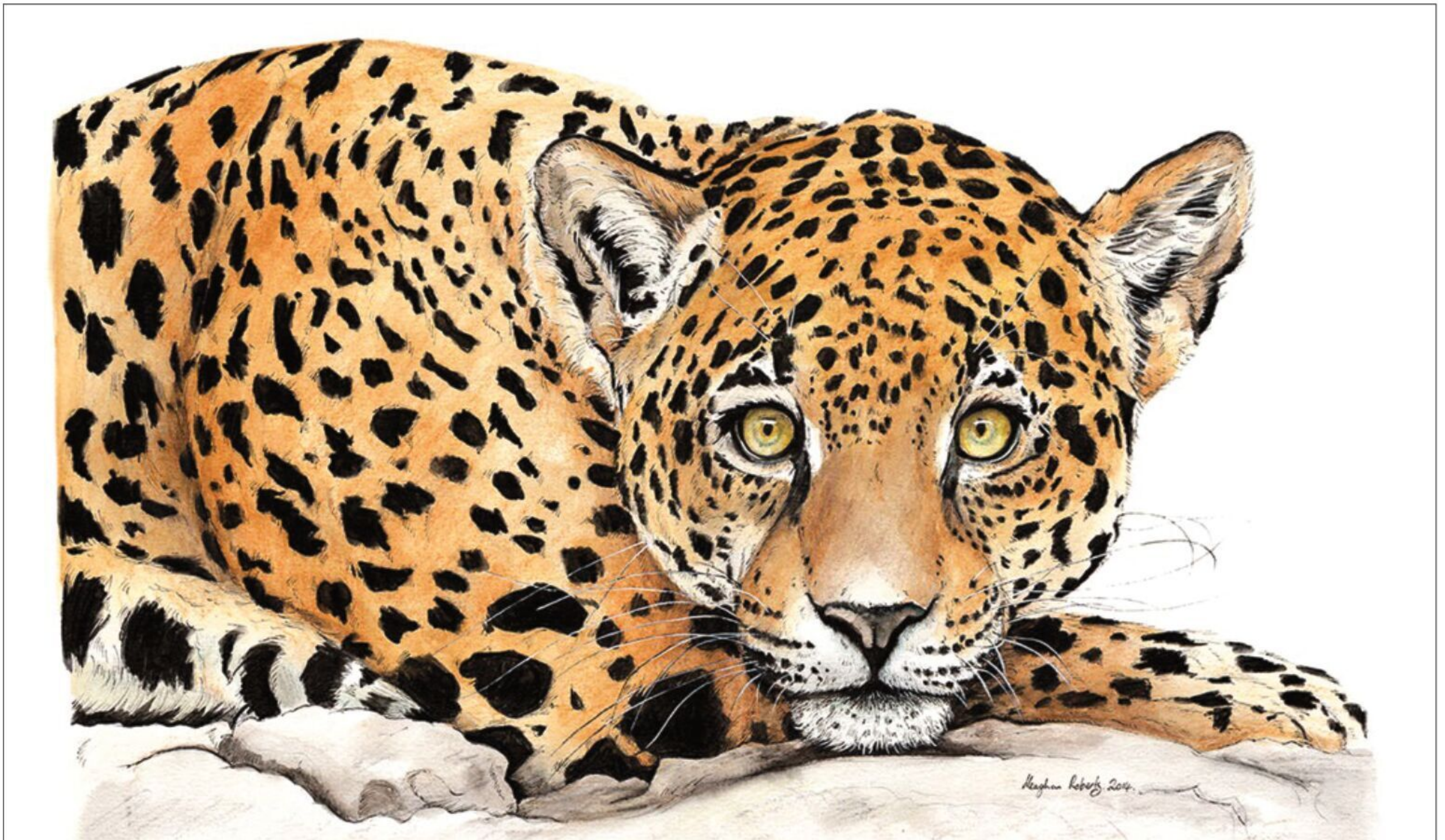


for Meaghan. Raising awareness of the often endangered status of Australian wildlife are both aims and concerns of these two artists.

“My wildlife portraits are inspired by our beautiful native fauna and are aimed at raising awareness of their often fragile and threatened status. I am often amazed and caught in awe, staring off into the trees, seeing things others simply do not or do not want to. It’s these moments I attempt to translate onto paper.”

Meaghan has predominantly worked in watercolour pencil and ink since reigniting her passion for drawing animals, aiming for a more rendered technique and ways in which she can accomplish this. This has resulted in her experimenting with oil paint portraits in an aim to utilise both watercolour and oil, emphasising their unique qualities and enabling an individual and varied method of portraying the animal.

Now participating in an internship at Bonorong Wildlife Sanctuary,



Meaghan aims to work alongside Australian wildlife and use these experiences to create portraits with more character and soul. Ultimately she aims to combine her career and her art to help raise awareness of the fragility of our wildlife.

"Having travelled to New Zealand and Europe I still find that nothing compares to our Australian native animals. Whilst I have a great admiration for all animals, my heart is fond of our unique and beautiful native wildlife."

For more information on commissions or work for sale please contact Meaghan Roberts at:

Email:

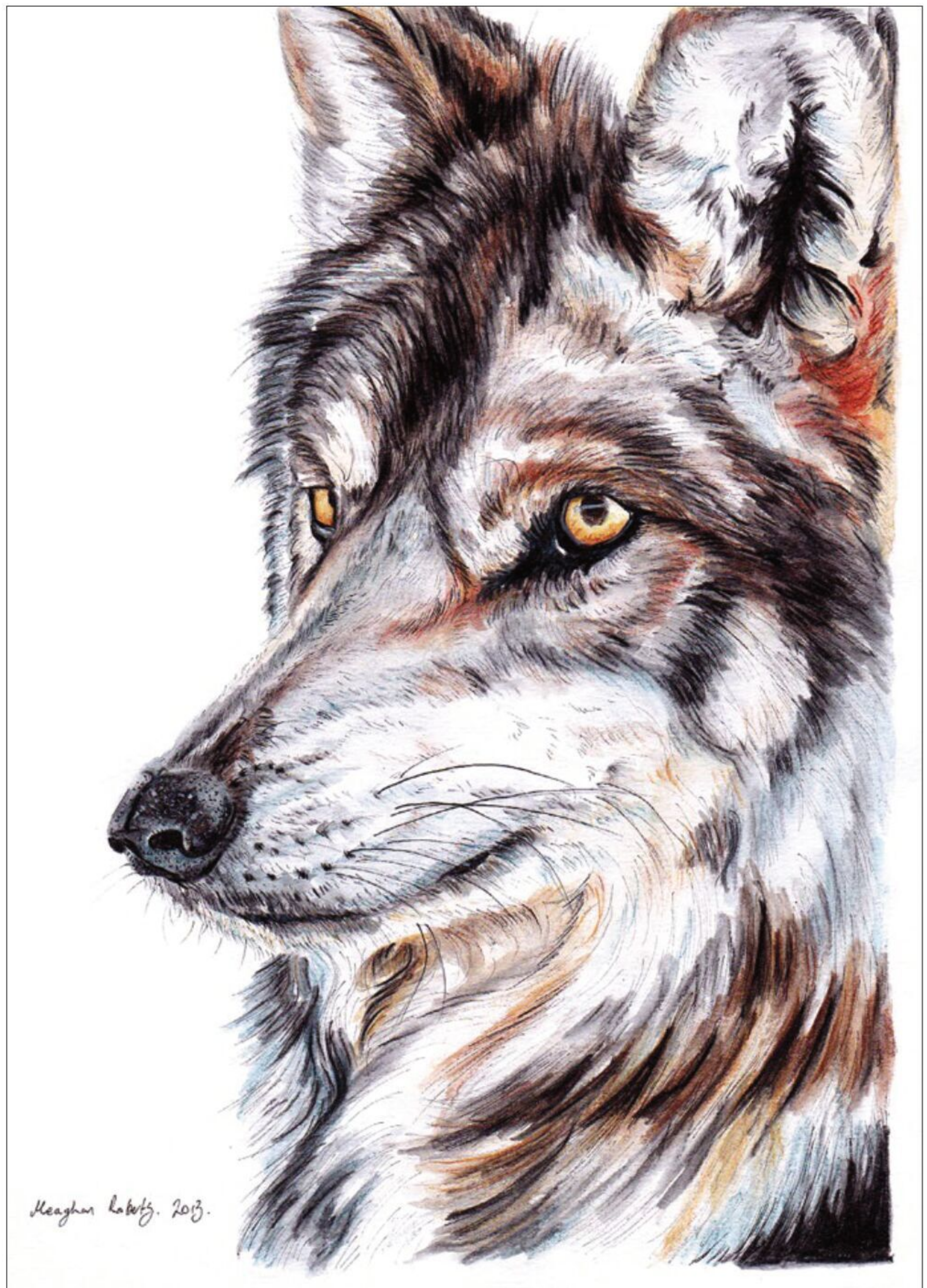
– meaghan-roberts@hotmail.com

Or visit:

– www.facebook.com/Meaghanspetandwildlifeportraits

– www.redbubble.com/people/meaghanr

– www.facebook.com/meaghan.e.roberts ■



Watercolour Pencil and Ink

Spotted Pardalotes on Pink Flowering Gum

Meaghan Roberts



A true love and appreciation of birds and their habitats is evident in this glorious illustration.

MATERIALS

- Eraser
- 220gsm paper or thicker
- F pencil
- Brushes – No 2 and No. 4 Taklon brush
- Ink tips - 0.03 and a 0.1 waterproof and fade proof
- Watercolour pencils (Derwent, Faber Castell)
- **Colours**
- Light Pthalo Green
- Mineral Green
- Black
- Deep Cadmium
- Brown Ochre
- Olive Green
- Gunmetal Grey
- Terracotta
- Copper Beech
- Chrome Oxide Green Fiery
- Grass Green
- White
- Cobalt Turquoise
- Lemon Cadmium
- Blue Grey
- Pink
- Orange Chrome
- Red



STEP ONE

STEP ONE

Source material and initial compositional sketch

The first step entails working out the content of the image, materials, composition and the source imagery that inspires you. For example if you intend to create a realistic portrait of a dog you either need a dog or a photo of a dog to build that portrait from, unless of course you have a photographic memory.

Source imagery can range from magazines, books, your own photos, the Internet and other illustrations or artworks. This particular drawing is influenced by Peter Trusler, who created the illustrations for a bird book my mum has, *Birds of Australian Gardens*. It is important to have good source imagery. I often rely on my own photos of branches and animals and yet at times am influenced by other artists. It is also important to have a few select artists that inspire you and give you a goal to achieve. I really admire Peter's ability to capture not only the birds but also the plant life they are perched on. This is why in this drawing I have included more flora than I usually would.



STEP TWO

STEP TWO

Colour

After finalising the initial composition, I begin by building up the layers of colour in watercolour pencil. I usually start on the area that feels right, there's no exact process, it's what works



STEP THREE

STEP THREE

Wash

One branch is now completely filled in with colour and ready for a water wash. Using a fine tip Taklon brush dipped in water, not too wet, and start washing over the coloured areas. Be careful not to wash colours into each other, ultimately making them muddy and dull. Clean your brush in between colours and rewet when dry. When complete, repeat Step Two and Three until all colour is filled in and washed.



STEP FOUR

Ink

Once all colouring is filled in I determine if some areas need to be built up and refined a little more, choosing to apply extra colour in some areas, making the colour more vibrant or darker. The next step is building up detail with a fine tip black pigment ink pen. I work with two or more different sized tips, a 0.03 and a 0.1 waterproof and fade proof. Areas such as the eyes, hair, feathers and nails are good areas to start on. Emphasising these areas will bring the image together.

FINAL STEP

In order to bring out the highlights, and areas that sometimes get washed out from the watercolour, I utilise a white fine tip pen or acrylic paint diluted. Add to areas such as the white reflections in the eyes, on noses and hairs. When complete, erase all pencil marks from the original sketch. Last but not least I use a scanner to digitally document the original, as opposed to a camera; I feel I get a better result from the scanner. This will need to be slightly edited in Photoshop to adjust the levels and clean up the background. This completes the process.



For more information on commissions or work for sale please contact Meaghan Roberts at: Email: meaghan-roberts@hotmail.com Or visit: www.facebook.com/Meaghanspetandwildlifeportraits www.redbubble.com/people/meaghanr www.facebook.com/meaghan.e.roberts



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Back to School and University

Contributed

Early in the New Year, many student artists and keen amateurs will be planning to replenish their art supplies and learning tools for the busy months ahead. A selection of your favourite art materials suppliers are ready with useful products to assist with the enhancement of your creative education

BACK TO UNI WITH CHROMA

Chroma makes a number of well-known and respected paint brands ideal for art students of all levels and on any budget. Names like Chromacryl, A2, Atelier and Jo Sonja's are synonymous with quality and value among Australian artists. Chroma paints are not only very popular with Australians, they are also made by Australians at the Mt Ku-ring-gai factory which has been in operation for nearly 50 years.

The choice of paints is sometimes difficult for inexperienced art students. There are so many different options available and such big differences in price between the brands - it is an easy thing to get wrong and unfortunately

a lot of students do. However with a little bit of information, choosing the paint that is right for your style and budget is easy.

These simple tips will help you choose that paint is right for you. Where to Buy Paints?

Before you even start looking at different paint brands and features you need to consider where you are going to shop for your paint. Go to a specialist art store, not the two-dollar shop or big discount warehouses. Your chances of finding good reliable paints are much higher at an art store. Discount stores are almost always stocked with very

poor quality Chinese imports and even though the prices may be low, the paint is not good enough to use in an art class. In most cases there are better low cost options available in art stores too.

What Colours to Buy?

Before you can see how much you want/need to spend, you will have to consider the colours you need to buy. It is better to keep your number of colours small. That way you can afford to spend more on each individual colour and get a higher quality of paint – it will also encourage you to learn how to mix colours properly! You will need to have a minimum set of mixing colours



which should include a warm and cool version of each primary colour – Warm Red, Cool Red, Warm Yellow, Cool Yellow, Warm Blue, Cool Blue, Black, White and couple of earth tones like Burnt Sienna and Raw Umber. If you have any favourite colours you can add them in too of course but as general rule you will need about 10 colours.

There is a Chromacryl 10 x 75ml tube set available which is a good starter kit for beginners and A2 Lightfast comes in an 8 tube and 4 tube set that combine to give a great 12 colour starter set for artists who want lightfast colours.

A range of 10 colours can cost you anywhere from \$20 to over \$200 depending on the quality and quantity of paints you choose. When choosing your paints keep these important factors in mind.

Lightfastness

One of the most important things to consider is lightfastness. Lightfast pigments are extremely resistant to fading even when exposed to direct sunlight. Paints made with lightfast pigments tend to cost more but the extra outlay can be well worth it, especially if you intend to sell your artwork or want to keep it yourself for years to come. All lightfast paints are clearly marked as such on the label. They will usually have a rating for lightfastness and a list of the pigments used in the paint. If there is no mention of lightfastness on the label then it is almost certainly not lightfast.

Non Light Fast Option

If you are just beginning to paint and know that you will never be selling or keeping your early works, then lightfastness might not be important to you. If this is the case then Chromacryl Students' Acrylic would be an ideal low cost option for you. Chromacryl has a body and density similar to an artists' impasto acrylic with strong colour and excellent covering power. Other similarly priced paints tend not to be as thick or cover as well as Chromacryl. It is important to note that UV varnishes will only have a very limited effect

on the lightfastness of a painting. You must use lightfast paints if you want to ensure your artwork will not fade.

A2 The Low Cost Lightfast Option

All students should consider using lightfast paints, especially for the artwork they create in their final years at university. They are often of a very high standard and hold significant sentimental value (especially to parents) and it can be very disappointing to see these important pieces fade over the years. A2 Lightfast is a good choice for students who want to sell their artwork. A2 Lightfast is very highly pigmented and has the colour strength, covering power and handling properties that are almost identical to premium quality impasto artists' acrylics...but at a price that students can afford!

Professional Quality Lightfast Paints

Chroma makes a number of artists' quality lightfast paints - Atelier Interactive Artists' Acrylic, Archival Oils, Jo Sonja's Matte Fluid Acrylic and the new Atelier Free Flow Artists' Fluid Acrylic. These paints are all made to the highest possible standards for use by professional artists however they are often used by students too and with some clever colour choices they can be used quite economically.

Colour Series

You will notice that some paints have a series number on the label and the higher series colours cost a lot more than the lower ones. This is how professional artists' paints are sold and it relates to the cost of the different pigments used in each colour. These brands tend to cost more but if you restrict yourself to colours in Series 1 they are quite affordable. For example the Archival Oils range has a complete set of the most important mixing colours all in Series 1 which makes it a great choice for art students who want an affordable oil paint without any compromise on quality. One "trick" is to only use the really expensive high series colours on the top layer of a painting and the cheaper colours underneath.



Sizes and price per ml

Not all paints come in the same size packaging and you would be surprised how easy it is not to notice. Make sure you keep in mind how much paint you are actually getting in each tube – for example A2 lightfast comes in a big 120ml tube and the Atelier Interactive tube is 80ml but a lot of other professional quality acrylics are only 60ml.

Buy Bulk – Especially White

The more paint you buy the better value you get, so if you can afford it you are always better off in the long run to buy in the larger 250ml or 1L sizes, especially in colours you will use a lot of like white. It is also a good idea to buy up big when you see a special - there are always lots of specials in art shops around the start of the year for Back to School/Uni, so make the most of them. However ensure you only buy colours you know you will use a lot of such as white, black, and the primary colours.

Armed with this little bit of information you should be able to make some really smart choices about the paints you buy and no doubt like most Australian artists you will find Chroma paints to be a great choice!

For further useful product information, please visit the Chroma website at www.chromaonline.com

GENESIS HEAT SET PAINTS



ARTistic easel



Cool pack



Earth pack

With all the pressures of uni, school or TAFE it can sometimes be very hard to meet those assignment deadlines. Genesis Heat Set Oil Paints could just be your saviour. With these paints you can choose to keep working long into the night and not have to wait hours or days for your paint to dry. Or if you can only grab a few minutes here and there you can just grab your palette and brushes and get to work, then down tools and run to catch that bus.

Mixed up the wrong colour? No worries, just put it in a glass jar and it will keep indefinitely just waiting to be used in another painting. Scrape off your used palette and store the paint for another project.

Genesis Heat-Set Oil Paints are a unique paint which offers a non toxic, odour free and non allergenic product as well as an unparalleled level of control when it comes to drying time.

Genesis Heat-Set Oil Paint gives you the two 'bests' in an artist's medium, allowing you to work the way you

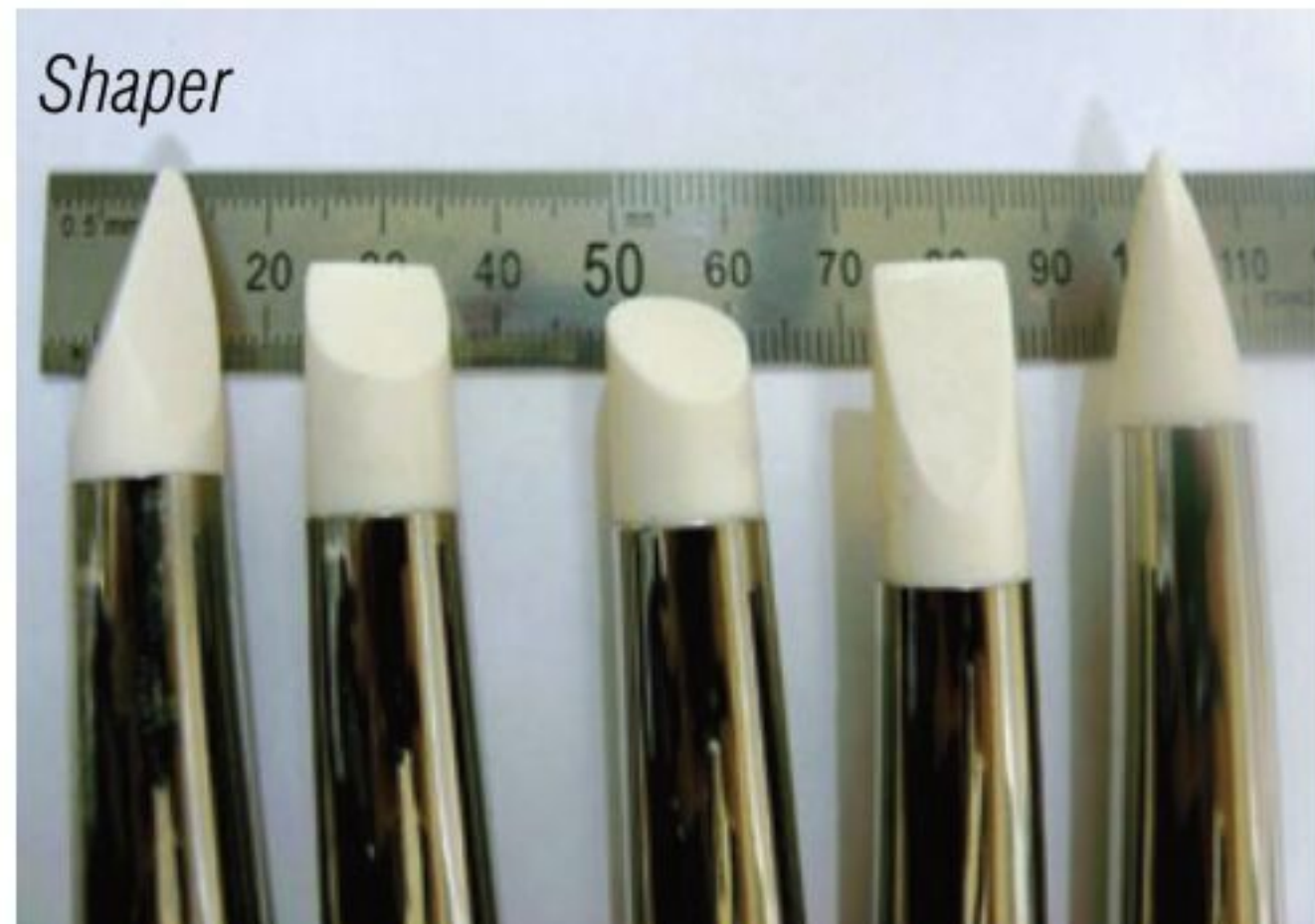
choose to. With traditional oils the length of drying time means we can lose our momentum in getting our ideas and thoughts onto the canvas. Acrylics and watercolours can dry too quickly. With Genesis, you can apply washes like watercolour artists do or blend to your heart's content! You can apply layer over layer just as you could with other paints, but Genesis will also allow you to blend colours easily if you desire. *You, the artist, at last has TOTAL control with the drying process.* Simply dry the area you want to keep working on, then apply more paint, or a wash or glaze straight over the top. If you make a mistake, just wipe it off, and when you're happy with a layer or area, dry it straight away – no more worrying about ruining your masterpiece! Genesis offers fine control in mixing, blending and application. Genesis is no different in appearance to conventional oils.

You can read more about the product at Australia's sole suppliers'

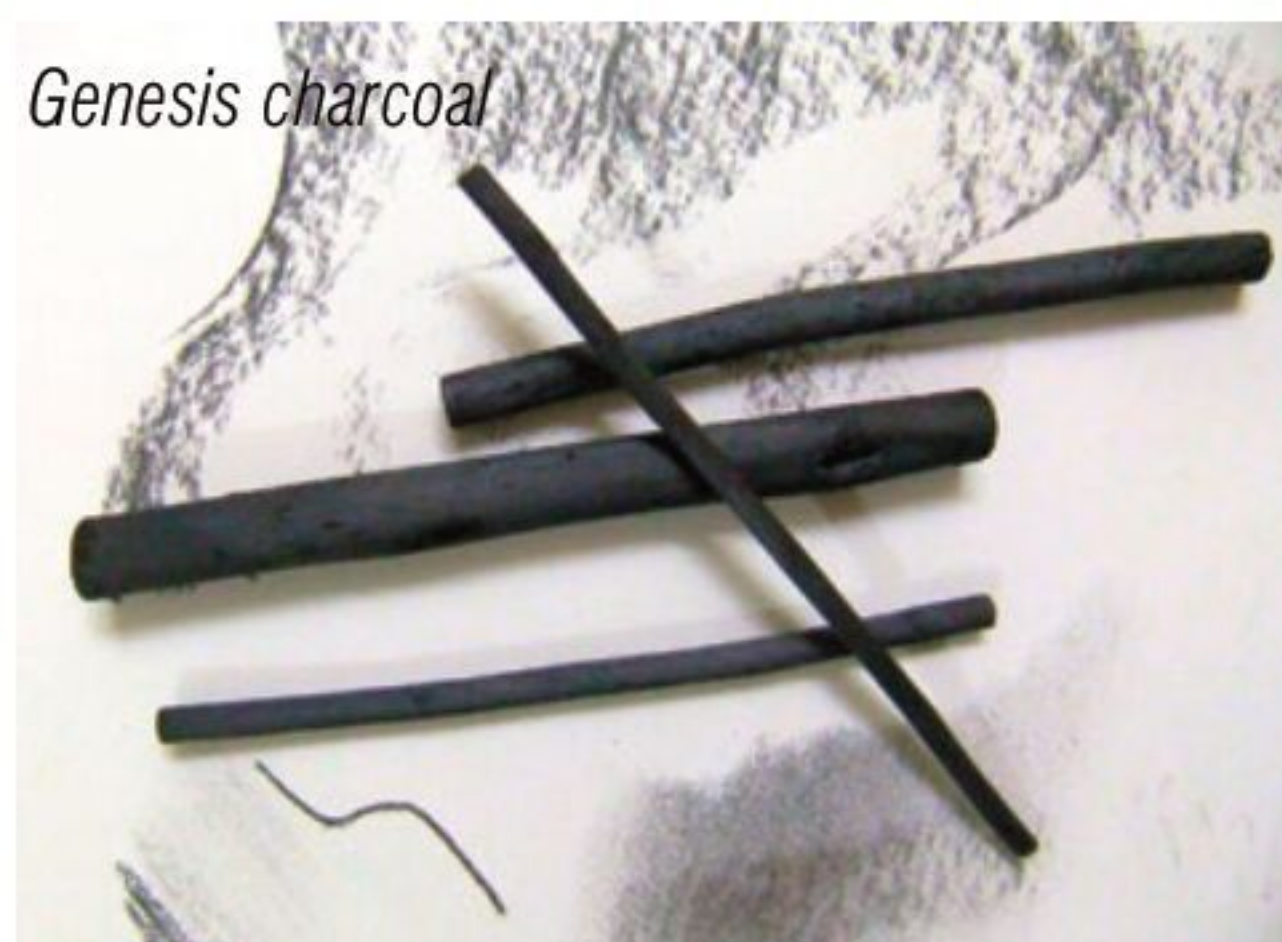
website www.genesisoilpaints.com.au where you can shop online 24 hours a day, 7 days a week. Orders can also be made by mail or by telephone on 1300 66 11 65 or 07 5426 4685 or 0437183 173. Our customers normally receive their orders via Express Post within 2-4 working days, no matter where you live in Australia. You can ring or email for a free information kit.

GENESIS ARTISTS SUPPLIES

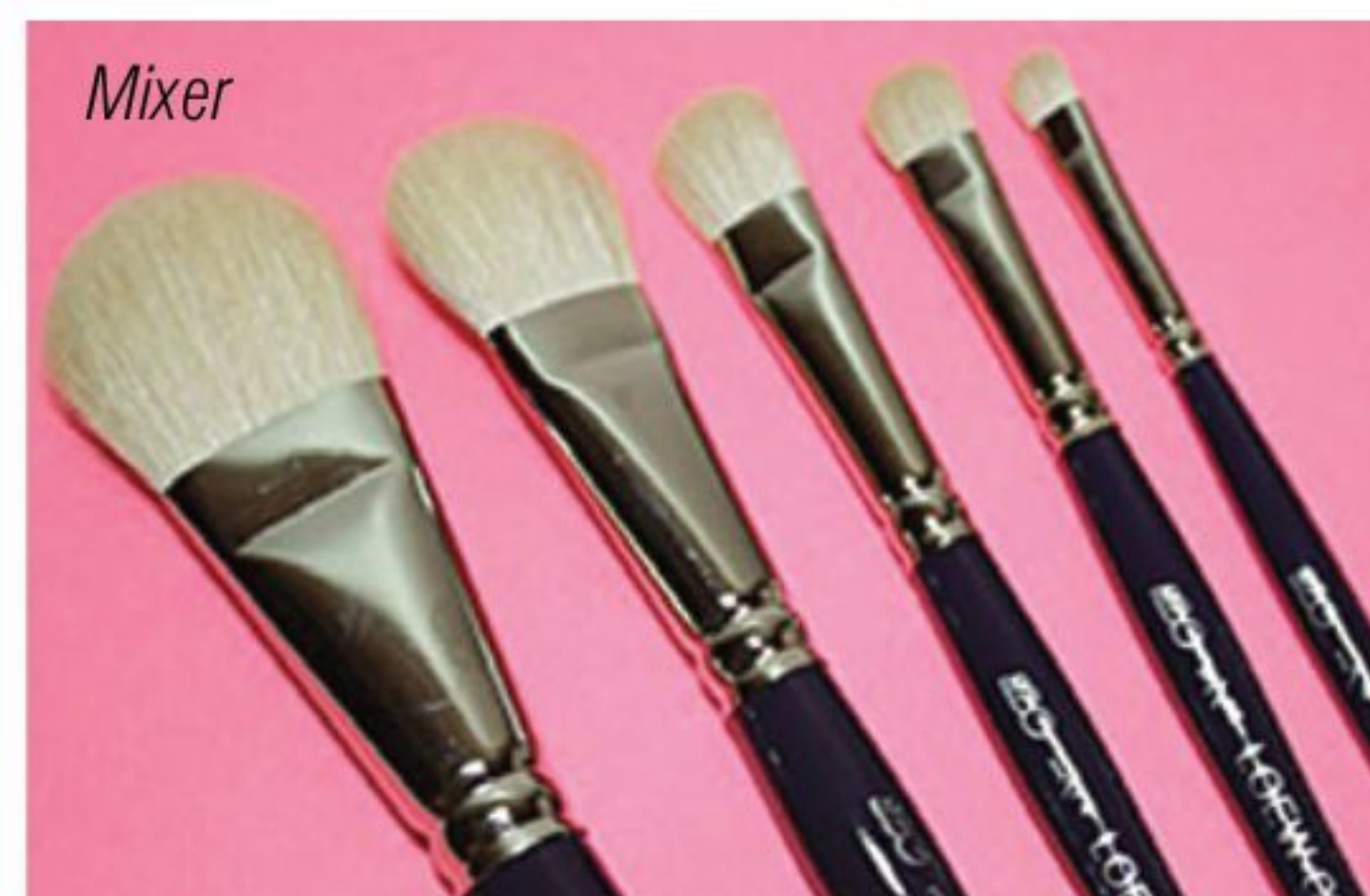
Stockists of -
Genesis Heat Set Oil Paints
Coates Willow Charcoal
ARTistic Easels
ARTistic Mahl Sticks
Maxine's Mop Brushes
A wide range of brushes
Colour wheels
Stylus and palette knives
Colour Shapers
Measuring spoons
Pattern Packs
DVDs and books



Shaper



Genesis charcoal



Mixer

DESIGNERS *Gouache*

Daler-Rowney Designers Gouache is a brilliant, opaque, artist's quality colour. The high quality pigments and superior reflective qualities of the fine white calcium carbonate specified by Daler-Rowney ensures that Designers Gouache retains its pure bright colour across all the 88 glowing colours in the range.

Initially developed for professional artists working on illustrations for graphic reproductions, it is also ideal for fine art painting, both on its own and with in mixed media applications with watercolours, pastels or inks and the resultant effects of the different combinations can be quite outstanding.

Daler-Rowney Designers Gouache is characterised by its fine flowing texture, tinting strength and excellent covering power. It can be applied using a brush, ruling pen or airbrush.



BACK TO SCHOOL WITH S&S

S&S has a wide variety of items on offer for Back to School 2015. From colouring, pastel, sketching and graphite pencils to charcoal, brushes, oils, acrylics, watercolours, gouache, paintstiks, easels, sketchbooks and paper, students will find everything they need to make this year an artistic success.

A large selection of the Derwent pencil range is on offer for this year's Back to School. S&S is offering Derwent Inktense, Coloursoft, Drawing, Artist, Studio, Watercolour, Pastel, Metallic, Graphitint, Tinted Charcoal and Sketching pencils along with some specially selected Collection Sets for students to begin their artistic year in style. These selections of pencils are available in selected wooden boxes and tins. Derwent pencils are high quality drawing instruments suitable for amateur, student and professional artists. This range of pencils provides a wide choice of mediums for all pencil artists. The rich, luscious colour of Coloursoft and the bold, earthy tones of Derwent Drawing pencils are especially good for capturing landscapes and life drawings while the unique properties of Graphitint and Tinted Charcoal offer artists exciting new mediums to create beautiful pencil drawings. Inktense pencils are pure, vibrant colour pencils that combine the intensity of pen and ink

with the versatility of line and wash. Use dry to create strong, vivid tones then apply a light wash to achieve a translucent ink-like effect. Once dry, the colour is permanent and can be worked over with both soluble and non-soluble media. Derwent Inktense pencils are incredibly versatile and can be used to create a diverse range of art from Japanese Manga and vibrant silk painting to more traditional watercolours and stunning botanical illustrations. Now available to Australian art students are the newly re-formulated Derwent pastel pencils. These have a softer texture and improved performance than the previous Derwent Pastel pencils. The colours are vibrant, intense and blend easily allowing you to create an infinite number of hues and tints. All Derwent pencils are now manufactured with an environmentally friendly, water-based, solvent free coating.

For the sketching artists, there is a selection of graphite and sketching pencils, mixed media sets and charcoal. The Cretacolor Black Box and Artino graphite sets contain a useful selection of black drawing materials including charcoal, graphite and Nero drawing pencils while the Bruynzeel Design sketching specialties set and the Cretacolor Artino and Primo sketching sets all provide a great selection of sepia, sanguine, charcoal and chalk pencils along with accessories such as

paper stumps and kneadable erasers. The 'Silver Box' by Cretacolor is the perfect complement to the Black Box. It contains a selection of quality graphite drawing materials including graphite blocks, sticks, pencils, monolith woodless graphite pencils plus accessories presented in a beautiful silver tin. The Cretacolor "Artist Studio" Drawing 101 set is ideal for all art students. This excellent value, introductory set contains 3 graphite pencils (HB, 2B, 4B), an extra soft oil charcoal pencil, white chalk pencil, sanguine pencil, sepia pencil, 3 charcoal pencils (soft, medium, hard) plus paper blending stump. For something a little different try the Cretacolor "oil pencil" sketching set. This set contains a selection of oil pencils that are perfect for all types of drawing, sketching, landscapes and portraiture. This set contains oil pencils in white chalk, sepia (light and dark), Nero (soft and extra soft) plus Sanguine. If you are looking for charcoal, the soft black willow charcoal from Coates is particularly well suited to satisfy a whole range of artistic needs. Coates willow rods are clean and straight – top quality artist pieces! S&S is also offering Daler-Rowney's willow charcoal for back-to-school this year. This premium quality charcoal has a deep black hue and uniform texture and is available in a range of thicknesses.



Artist's Drawing

Bruynzeel Pastel pencils are available for back-to-school this year. These pastel pencils are regarded by many as the best pastel pencils available. Manufactured from the highest quality pigments, they offer a high degree of light fastness and maximum purity. With a soft, smooth and fine texture, they are excellent for landscape, portrait, fine and broad work. They are water-soluble and the cedar barrel allows for easy sharpening and prevents splitting. Sakura Cray-Pas Oil Pastels are a serious painting medium providing both a pastel and oil colour effect. These round oil pastels are smooth, easy to use and the high pigment loading guarantees extremely intense and vivid colours with excellent lightfast properties. Superior oils and waxes have been blended into these pastels to produce exceptionally smooth drawings.

For protection of your work, Nuart workable fixative gives clear protection to prevent smudging or dusting of your valuable drawings. Nuart workable fixative has been specially formulated for charcoal, graphite, coloured pencil and pastel drawings.

To transport your pencils around, then look no further than the Derwent Pencil Wrap. Made from heavy cotton canvas, they are available in pocket size (holds 12 pencils) or standard size (holds 30 pencils) and have a small pouch for accessory items such as erasers and sharpeners. They are small enough to be carried in your pocket, bag, portfolio or backpack. Ideal for the artist on the move!! The Derwent Sketching Folio is also worth a look at for those artists who like to work outdoors. It contains everything you need to sketch anywhere, anytime including 12 Graphitint pencils, 3 water-soluble sketching pencils, 2 Charcoal pencils (light and dark), sharpener, palette, eraser, waterbrush and A6 hardback sketchbook all packed in a compact carry case.

A stable support is necessary when drawing. To help you achieve this, the

Bieffe and Richeson drawing boards offer a firm support for working alone or at an easel. The A3 European Bieffe boards are probably the best value-for-money drawing boards of their type available. Manufactured from high-impact plastic, the board is supplied complete with locking straight-edge ruler, 1800 protractor and anti-slip feet. The Richeson lightweight metal-edge drawing boards feature a smooth hardwood laminate surface with core of honeycomb matrix, providing the user with a warp resistant surface.

S&S is also offering a selection of fineliners and markers to students this year. The Cretacolor Artstik is a fine line writing pen with a metal encased nib containing permanent black India ink. These pens are available in 3 nib sizes (0.3, 0.5 and 0.7mm) and are ideal for sketching, technical drawing or fine writing. The Sakura Pigma Micron fineliner contains the unique Pigma ink which is permanent, water-proof, colour and light fast. Pigma Micron pens will write on virtually any porous surface and will not bleed through paper. They work very well on tracing paper. Pigma Micron is available in black in a variety of line widths from 0.2mm to 0.5mm for both technical and artistic drawings. There is also a range of eight colours which are great for cartooning, illustration, Manga, scrapbooking and journaling. Bruynzeel Markers are perfect for the younger student. This set of 50 quality felt tip markers contain a high quality ink that will not dry out in the barrel and will wash out from most types of fabric. Markers feature a safety cap with ventilation.

For the first time, ShinHan "Touch" Twin Markers are available to Australian consumers. Every aspect of the "Touch" Twin marker has been designed to out-perform every other Artist marker available on the market today. They are odourless, non-toxic, permanent and contain the highest quality ink with very few additives. The rich and intense colours are fade-





resistant and non-streaking and will not dissolve toner inks allowing them to be used safely on copied drawings without the use of smudging. ShinHan Touch Twin markers are available in this Back-to-school period in sets of 12, 24, 36 and 48 assorted colours.

If painting is your forte then check out the offers from Daler-Rowney and Maimeri. S&S is offering sets of Classico oil colours, Georgian Oil Colours, System 3 Acrylics and Designers Gouache. Georgian oil colours have been the UK's favourite oil paint for many years. Georgian Oil colours offer artists high quality and performance at an economical and uniform price across colours in the range. They are produced to the same exacting standards as Daler-Rowney Artists' Oils and are carefully blended and tested to produce the most brilliant colour and match the tint and texture from batch to batch. Daler-Rowney Designers Gouache is characterised by its free-flowing texture, tinting strength and excellent covering power. It is a brilliant, opaque, artists' quality body colour made using only the highest quality pigments and calcium carbonate ensuring that it retains its' pure bright colour across all 87 colours in the range. Daler-Rowney's System 3 Original and Heavy Body acrylic colours are high quality

acrylics featuring a high pigment loading, excellent covering power and durability – even outdoors!

Maimeri Classico oil paints are also on offer for Back-to-School. These highly regarded Italian oil paints contain the highest quality and exceptionally finely ground pigments blended with the best quality linseed oil. Classico oil paints are the perfect bridge between student and professional oil paints. Due to the unique manufacturing process of Classico oil paints, all 74 colours are the one price, so students will not be paying expensive prices for cadmium and cobalt based paint colours. For a different take on oil painting, try Shiva Painstiks. These are professional grade artists' oil colours in convenient stick form. Manufactured from quality pigments blended with refined linseed oil, they can be used in conjunction with conventional oil paint surfaces, mediums and varnishes, using the same methods and techniques.

For Watercolourists, the Venezia "Pocket pan" set contains 12 1.5ml half-pans in a soft rubber-like case with twin folding lids, 3 mixing wells and removable plastic palette. Alternatively, you may like to try a 12 x 8ml tube introductory set of Daler-Rowney Aquafine watercolours.

A stable platform is essential for painting and this year S&S has a selection of top quality easels on offer. For outdoor or plein air work, look no further than the Richeson field/sketching easel. It is lightweight, compact and easy to transport. The Daler-Rowney "Artsphere" is a new concept in easel design. It has a small base and large work surface area that can be positioned flat or in portrait/landscape style. Ideal for artists, designers, hobbyist and crafters, the Artsphere has a unique ball and socket joint that allows the large A3 drawing board to move in any direction. For those whose space is limited, the "Angelina" aluminium table top easel is the ideal solution. Manufactured from black anodised

aluminium the Angelina features adjustable 'wings' to support or display large pieces (up to 24 x 36" canvas boards) and a collapsible back leg allowing the angle of the easel to be easily adjusted. The entire easel folds compactly into a small bag (included) with shoulder strap. It is ideal for plein air or classroom use.

To complete your painting experience S&S is offering a set of Daler-Rowney "Simply" Golden Taklon or Bristle brushes. Each set contains 10 brushes in various sizes and all have nickel-plated brass ferules and short timber handles. The Golden Taklons are suitable for oils, acrylics and watercolours while the Bristle brushes are best used for oils and acrylics.

To begin your masterpiece you will need something to begin on. S&S is offering a great selection of sketchbooks from Fabriano, Derwent and Daler-Rowney. These sketchbooks are the ideal platform for taking initial sketches prior to painting or for plein air work. The Fabriano Artists' journals are available in several sizes and contain a selection of 90gsm Ingres paper in various colours and are ideal for work in pencil, pastel, charcoal and ink. The Daler-Rowney "Ebony" and "Cachet Classic" Hardback books contain quality acid-free paper in 150gsm and 220gsm respectively. Both are bound with durable, rigid covers and have a glued/sewn spine. The "Ebony" and "Cachet Classic" books are suitable for works in pen and ink, pencil and all other dry techniques and the covers can be overprinted. The Daler-Rowney "Simply" hardback sketchbooks are excellent value. They contain 220 pages of 100gsm extra-white or natural white, medium grain paper that is ideal for any technique.

If you would like any further information on the S&S Back-to-School offerings please visit www.creativityunlimited.com.au or phone S&S Customer Service on 1300 731 529.

STAEDTLER CREATIVE SOLUTIONS FOR THOSE WHO LOVE TO BE INSPIRED!

As one of the world's leading manufacturers of writing, colouring and drawing instruments, as well as modelling/polymer clays, STAEDTLER gives form to ideas and creative inventions the world over. Quality, innovation, design and functionality characterise all STAEDTLER products.

STAEDTLER products that are popular with students (of all ages) include:

STAEDTLER triplus® fineliner colour range

The triplus fineliner range is now available in 30 magnificent colours. The recent launch of 10 brilliant colours to the existing colour range makes the triplus fineliner offering distinctly unique.

Features of the triplus fineliner include; superfine, metal-clad tip, ergonomic triangular barrel offering effortless fatigue-free comfort when writing. Attractive, metallic grey triangular barrel with colour coding, triplus ink washes out of most textiles (water-based). Line width is approximately 0.3mm.

The triplus fineliner box can be turned into a pen stand quickly and easily – keeping all colours ready-to-hand. Features include: dry safe; can be left uncapped for days without drying up. PP Barrel and cap guarantee long service life. Aeroplane safe; an automatic pressure equalisation prevents pen leakage while on board aircraft.

The full triplus colour range is available as individual pens; wallets of 20, 10 or four assorted colours or a wallet of six assorted 'pastel' colours.

STAEDTLER Calligraph duo Markers

NEW - These popular and easy-to-use double-ended calligraphy marker pens are the most economical way to create beautiful, hand-lettered greeting cards, letters, certificates and more. Each marker pen is double-ended with a fine chisel point (2.0mm) and broad chisel point (3.5mm) – capped at either end.

Both end tips are supplied from a single ink reservoir for perfect colour matching. They have a long marker life and even ink flow. The ink is pigmented and waterproof, lightfast and acid-free. Available in a boxed set of five colours (red, blue, black, green and violet), or individual pens in black.

STAEDTLER pigment liners

This highly-versatile fineliner pen is suitable for writing, sketching and drawing. Popular with artists working across a variety of mediums, the pigment liner pens are available in nine line widths in black.

Each pen comes with a metal clip at end, and a long metal drawing tip, (ideal for use with rulers and templates). These pens can be left uncapped for 18 hours without drying up. PP barrel and aeroplane safe.

The pigment liner contains indelible ink, properties include; lightfast, waterproof, chemical and solvent-



resistant, smudge-proof and non-erasable (except on drawing film), with no bleeding when highlighted.

For convenience, the pigment liner is also available in a STAEDTLER stand-up box containing four line widths (0.1, 0.3, 0.5 and 0.7).

For further product information visit: www.staedtler.com.au



STUDENT ESSENTIALS

Liquitex

From traditional to experimental to cutting-edge contemporary, Liquitex offers the largest array of vibrant acrylic paints, inks, mediums and tools - enabling artists to explore their art and push the boundaries.

Liquitex Heavy Body Artists' Acrylic has a thick consistency for traditional art techniques using brushes or knives, as well as for experimental, mixed media, collage and printmaking applications. Liquitex Heavy Body Artists' Acrylic is exceptionally smooth with a thick buttery consistency and allows impasto applications to retain crisp brush strokes and knife marks. Good surface drag provides excellent handling and blending characteristics with increased open-working time. The high pigment load produces rich, brilliant, permanent colour.

Liquitex Freestyle Large Scale Brushes meet the expanding needs of acrylic artists working on grand scales. Designed by artists for artists, Liquitex Freestyle Brushes feature large, comfortable non-slip matte finished handles, crafted from the highest quality wood and have been paired with top-of-the-line synthetic bristle heads.

Artograph

Artograph's LightPad Series has a sleek and contemporary design, making them more user-friendly than ever. Advanced Super Bright LED technology allows the LightPad Series Light Boxes to shine brighter, run cooler and use less energy — providing up to 30,000 hours of maintenance free creative brilliance! The LightPad Series feature durable and attractive extruded aluminium frames with chrome steel corners and the double layered illuminated surface provides a firm work surface. Includes a custom protective storage sleeve. Available in four sizes including: 6" X 9", 9" X 12", 12" X 17" and 17" X 24".

The new Artograph Digital Art Projector LED 300 has been exclusively designed to meet the needs of modern artists, art teachers, muralists, designers or anyone wanting to view, design or transfer their digital images. The Artograph LED300 projector has the ability to display clear digital images from virtually any source, including SD cards, digital cameras, computers, iPads and smartphones! Featuring the latest technology in LED illumination and image processing, it includes 18 built-in grids to aid in layout, design and composition. Other features include colour to black and white control for accurate tonal/contrast evaluations, brilliant 300 lumens of maintenance free LED illumination lasting up to 30,000 hours, which make the projector ideal for on-site work and presentations. Projected image sizes range from 38cm to 203cm, and the projector is compact and portable (weighs just 0.8kg!).

Strathmore

Strathmore continues to provide artists of all levels with the ideal surface for producing beautiful works. New to the Strathmore range are 100% Recycled Paper Art Journals, Water Colour Art Journals and Mixed Media Art

Journals. Hardbound and acid free, Strathmore Art Journals are engineered to meet the intense demands of the creative process. Perfect for artists and students to collate and revisit their art in totally new ways.

New Strathmore Toned Papers provide artists with unique sketching and drawing possibilities for light and dark media. Available in Toned Sketch Paper Pads (Spiral Bound) or Toned Sketch Art Journals (Hardbound) with a choice of warm tan or cool grey paper. These are ideal for light and dark media including graphite, chalk, charcoal, markers, coloured pencils, pens and white gel pens. 100% recycled and acid free. A variety of sizes are available.

Reeves

Reeves has a range of Canvas Covered Sketchbooks which can be customised with an artist's own unique design on the cover. The spiral bound sketchbooks have a canvas cover with paper inside. Suitable for sketching pencils, colour pencils, pastels and markers. Available in A5, A4, and A3, they are ideal for visual journals.

Art Fusion

Extend your creativity with new Flip-Out Visual Diaries from Artfusion. Versatile and unique with 5 Flip-Out pages, Artfusion Flip-Out Visual Diaries offer the perfect solution for holding special works that demand a larger surface. Artfusion Flip-Out Visual Diaries are available in a variety of sizes and paper formats, including Original, Black, Lined and Panoramic.

The New Art Fusion ONYX Creative Station is an ultra stylish and functional creative workstation, ideal for drawing, drafting, crafting or as a general workstation. It features a tempered black safety glass top with heavy gauge steel construction for strong durability. Keep your essentials organised and close at hand with two removable side trays



for supplies, three plastic moulded slide-out drawers for storage and a 9.5" x 28" (24cm x 71cm) pencil storage drawer. The table top angle adjusts from flat up to 35°. The main work surface is 38" x 24" (97cm x 61cm). The perfect multi-functional contemporary table with a timeless design for the home or studio.

Art Fusion Presentation Portfolios are chic and sophisticated with a smart leather look and stylish metal corners. The portfolios have a strong ring mechanism to hold work in place plus an internal pocket for additional storage. The portfolios are perfect for keeping work safe when presenting, travelling or storing. Available in two sizes, (A2 and A3), they are made in the UK.

Jasart

The Jasart Folding Craft Station is a functional workstation ideal for drawing, crafting or as a general workstation. It features heavy gauge steel construction for strong durability with four removable side trays and six adjustment levels (flat up to 35°). No tools are required for assembly, and the table folds flat for convenient storage.

Winsor & Newton

Winsor and Newton Artisan Water Mixable Oil Colour has been specifically developed to appear and work just like conventional oil colour. The key difference between Artisan and conventional oils is its ability to thin and clean up with water. Hazardous solvents are not necessary for Artisan so students can learn about oil painting techniques and enjoy a safer painting environment. There are 40 colours in the range plus a dedicated range of Artisan solvents, oils, mediums and varnishes, allowing artists to achieve all oil painting techniques.

Winsor and Newton Designers' Gouache is an opaque water colour. It is a superior quality gouache

that has brilliant opaque colours of exceptional tinting strength and even flow. The unique feature of Winsor and Newton Designers' Gouache is that it has an extremely high level of pigments. The superb covering power is achieved by the high levels of pigmentation, not by the use of fillers or opacifiers which are often found in cheaper gouache alternatives. Winsor & Newton Designers' Gouache is available in individual 14ml tubes plus a number of sets that are ideal for students learning colour mixing techniques, painting and design work.

Rotring

Rotring Tikky Graphic Pens have a waved textured grip design which provides an extremely comfortable writing and drawing experience. They're lightfast and water resistant giving high density writing / drawing results. Seven different line widths are available for precise writing and drawing with free view to the tip. Also available in a 3 pen set (sizes .2mm, .4mm and .8mm).

X-ACTO

X-ACTO's best-selling No. 1 Knife with Cap is the original cutting tool for any application requiring a precise, accurate cut. This cutting and trimming tool has been used for years by graphics artists, designers, hobbyists and others for making careful cuts and trims consistently and with confidence.

The X-ACTO No. 1 Knife is built with a carbon steel blade for a reliable cut every time. Additionally, the sleek design fits comfortably in the hand, allowing you to continue making the precision cuts needed to finish the job, no matter how long it takes.

The new X-ACTO Z Series Knife is the sharpest, most durable blade ever! The gold hue on the cutting edge is a zirconium nitride coating applied at the atomic level after blades are atomically sharpened. The result is the sharpest blade in the industry.



Wendy Burke

My Source Of Complete Escape

This talented artist admits that while it's rewarding to be acknowledged for your efforts, the most important reason why she paints is for the pure pleasure of creating an artwork.



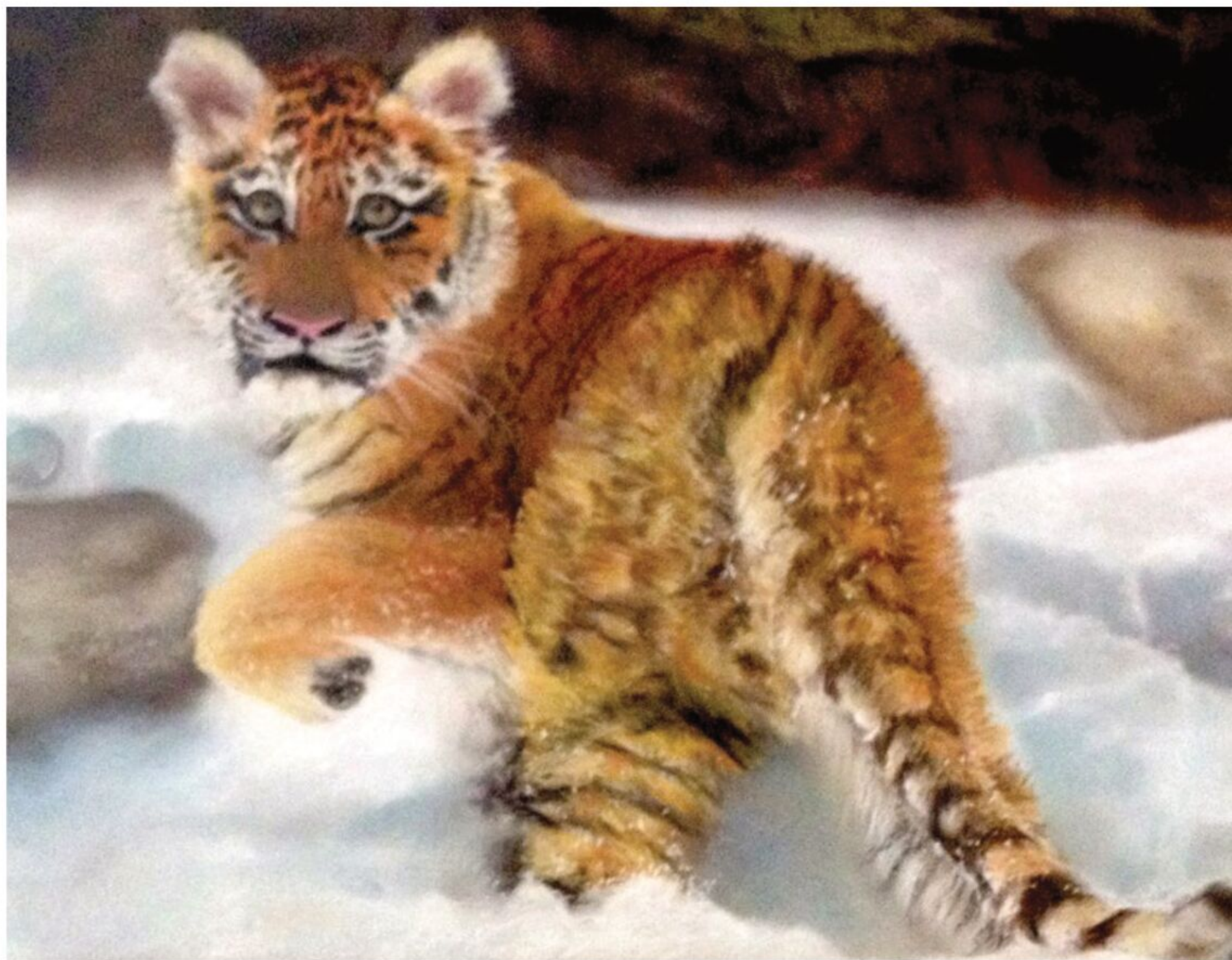
I was born in Melbourne in 1945 and I can't remember a time when I wasn't willing to spend time with a pencil in my hand. At 14 I entered a drawing competition and won a place to further my drawing skills. At the time I was unable to take this up but kept up with drawing and my love of the craft of artwork has been a source of complete escape for me.

I left high school to do a commercial administration course at a technical school. This school had a large art department and I spent all of my free time watching the class through a window. The artwork that was produced in the classes fascinated me and so I continued to draw when I could.

Then I started work, got married, had babies and was extremely busy and far from any thought of picking up pencils again. I finally got the opportunity to attend night classes and my interest was rekindled. I painted mostly in oil on board and was hooked again.

Early in my art journey I copied the masters, particularly Heysen, McCubbin and Roberts, which gave me a feel of oil on canvas and during this time I studied their techniques.

After a move away from Melbourne to East Gippsland for my husband's work, we settled in to a new



community and had another baby. I eventually worked for the best part of 30 years with a dabble here and there when I had the time.

When all the children had left the nest I spent a few years enjoying folk art. Without too much of a challenge and a lovely group of ladies it was a very pleasant pastime. I have attended workshops in folk art and fine art and

no matter what the subject is, you still come away with more knowledge and a renewed enthusiasm.

I became restless without that challenge and seven years ago my son and daughter-in-law bought me a semester of lessons in fine art with our well-known local art tutor, Jan Long. This was what I call my beginning in really understanding this

wonderful pastime. With lessons from Jan's classes, her generous sharing of knowledge and the great exchange of ideas and skills shared in her classes by all participants, this is my inspiration to stretch my outlook and also I have made like-minded friends who all speak the same language and we share our own experiences as well.

The lessons I have taken with Jan





covered drawing skills, which was a two-year course, painting in different mediums and how to draw portraits. In the past couple of years I have been attending a class called “Own Choice”, where participants bring along their own choice of artwork. This leads to a wealth of information for everyone because Jan advises each person on their project, effectively giving us individual tuition.

During Jan’s classes it was necessary to try pastel painting as a medium. I was not very motivated – I considered pastel very dirty and messy and couldn’t understand why anyone would want to use this by choice. There was no choice in this class, we had tried several other techniques and this was the next one. The rest is history as they say. I haven’t been able to seriously use any other medium since. I have bought oil paints and canvases, watercolour tubes, gouache and paper and have tried, but I just can’t get over my obsession.

One of the real advantages of working with pastel is that when you put colour on the paper it is the colour you have chosen; it doesn’t change. What you see is what you get! Also there is no drying time and you can brush off any changes with a stiff brush and re-apply the pastel. The easiest surface to use, for me, is the Canson pastel paper which has a fine, irregular sandpaper type texture on the surface, has cardboard feel and comes in a large range of colours. There are other papers of course which also come in a range of colours which you may like to give a try if you are tempted to have a go at the pastels.

I have started to sell my paintings and have completed 10 commissions. My commissions have been mainly portraits and pets. I don’t really have a favourite subject, I paint from photographs mainly and it depends how the photograph appeals to me as to whether it becomes my next project.

To further my involvement in art in this area, in the past 12 months I have

joined the Bairnsdale and District Art Society (BADAS) and have enjoyed another group of like-minded people, all willing to share their journey and experiences.

BADAS ran a very successful Art Show in 2013 called “Glorious Gippsland” which was a huge success for both BADAS and the Bairnsdale area in general. I sold a painting there and that was very exciting because it was the first painting I have sold in an Art Show and only the second in which I have entered a painting.

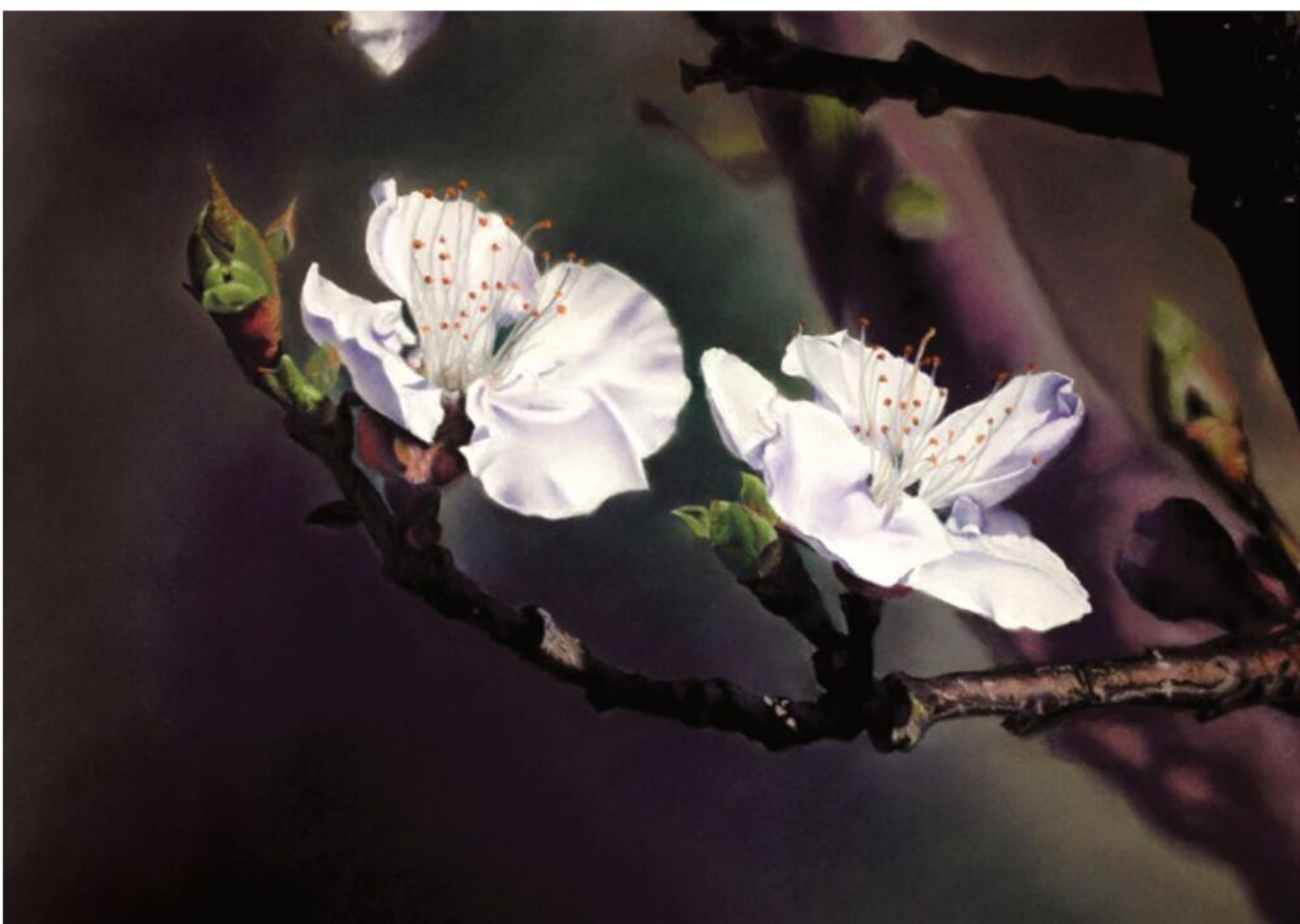
Towards the end of last year BADAS had a portrait competition for its members called “Gippsland Characters” and it was well supported by our members. We had only two prizes in this competition. One was an Encouragement Award and the other was a People’s Choice Award. I won the People’s Choice Award which was such a wonderful encouragement to me. The portrait was of one of our local Doctors who very kindly allowed me to paint him.

At the Bairnsdale Agricultural Show in 2013 I entered three paintings and won Best in Show, 1st and 2nd in Animals/ Birds section and 1st in Flowers and Still Life. This was another boost to my confidence which lead me to send three entries into Australian Artist magazine for Challenge No.55 – Still Life and Florals. To my surprise I won 2nd in this competition. The recent Bright Art Show saw two more paintings sold.

I am also greatly encouraged by the amount of commissions I have been asked to complete and look forward to continuing with this in the future.

Whilst it is so rewarding to be acknowledged for your efforts, the overriding reason why I paint is for the pure pleasure of creating an artwork. I feel privileged to have been able to pursue this God-given passion and to share this with others through different avenues.

Contact options for enquiries:
Email: rowen41@bigpond.com
Ph: 0418 560 010 ■



Pastels

The Rose

By Wendy Burke

STEP ONE

Once I decide on the reference (I mostly work from photographs), I draw it up on paper to allow for any alterations on the paper rather than the pastel paper, then I transfer the drawing. At this stage I have decided on the colour of the paper I wish to use and the size the painting will be.

STEP TWO

I usually work from the top left hand corner and work out and down the page to prevent smudging. Having decided which colours to use I begin with shading, this is the most enjoyable process for me. I love to get the blending started and melt the colours to get the effect I am working

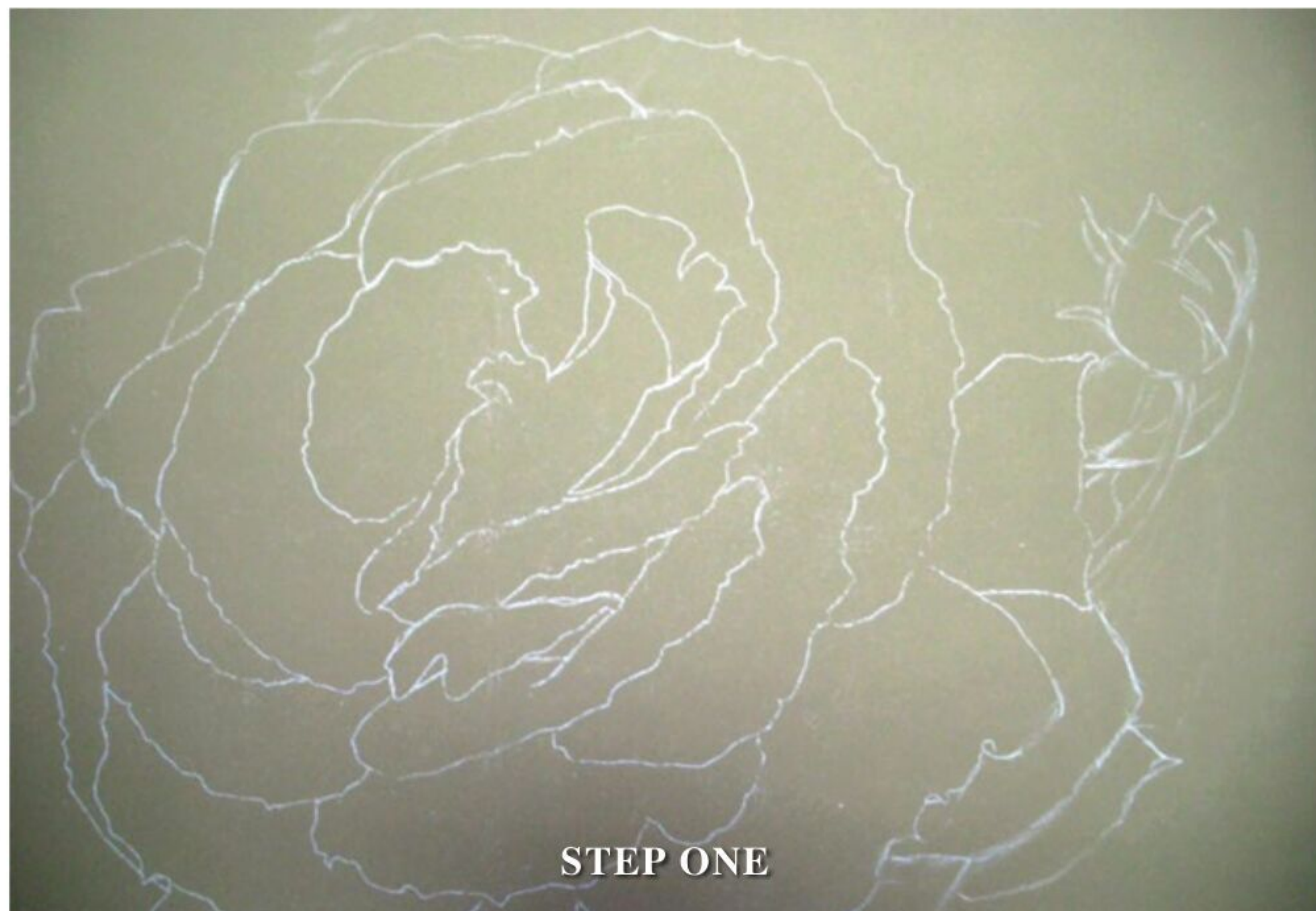
towards. I like to almost finish each section as I go so that I know how the colours are working with each other.

STEP THREE

This is where it is getting more interesting. The petals are taking on more shape and definition. I have



FINAL STEP



already started the background, with it being mostly black I wanted to get the feel of how the subject would work.

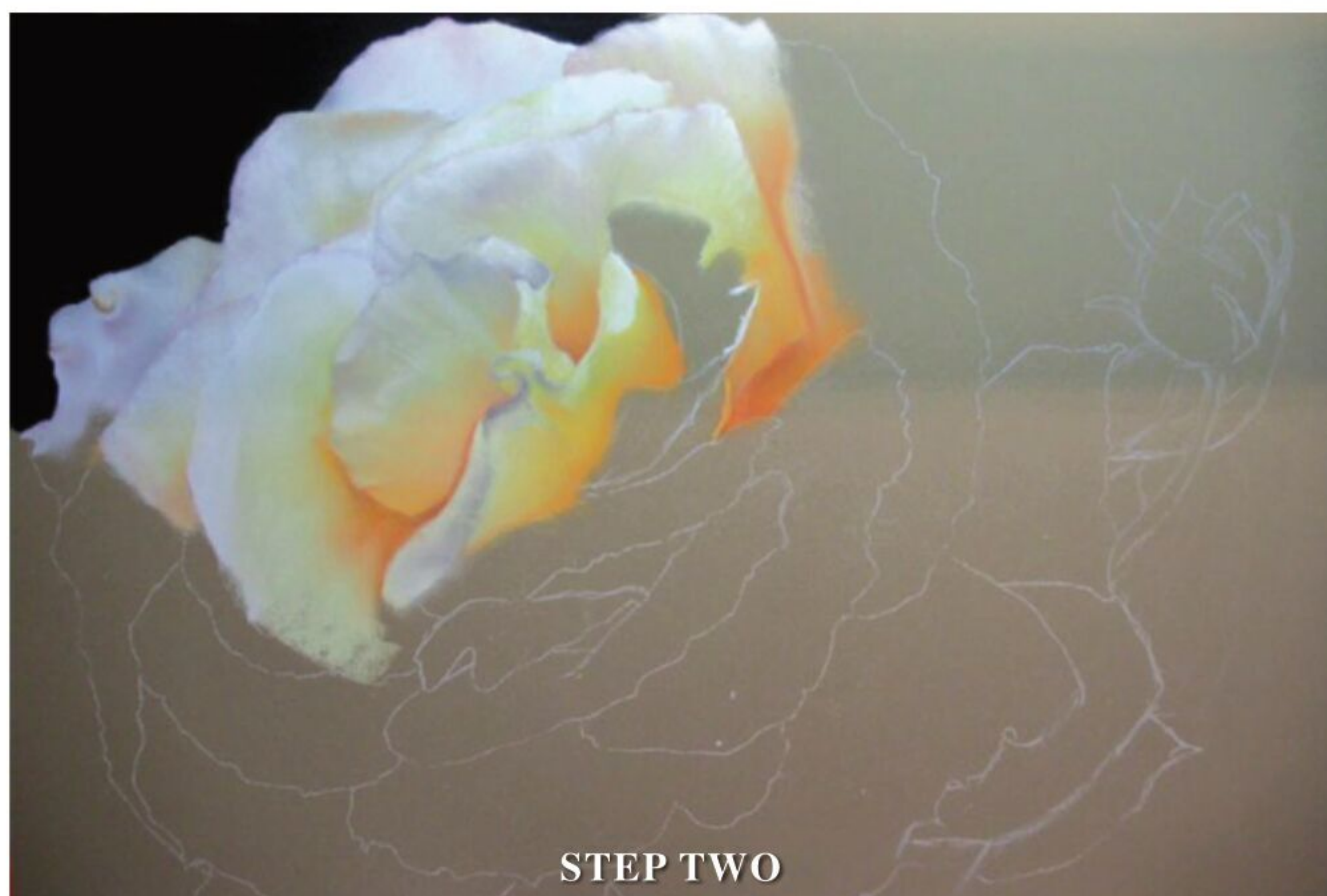
STEP FOUR

At this stage I'm adding more definition to the petals and still working down and across the paper.

MATERIALS

Materials List

- Reference photo
- Canson Pastel Paper
 - colour Sand
- White charcoal pencil
- Putty rubber
- Rembrant Pastels
 - Light Orange
 - Orange
 - Deep Yellow 202.7
 - Carmine
 - Madder Lake Deep
 - Light Yellow
 - Blue Violet
 - Burnt Sienna
 - Red Violet
 - Black
- AS Pastels:
 - Phalo Green
 - Cool White – Extra Soft
- Pastel Pencil – 770





STEP FOUR

ARTIST'S HINTS AND TIPS

- Try to draw every day, this will keep your eye accustomed to the negative spaces and the accuracy of the finished drawing.
- When painting with pastel, I have found it best to start at the top left-hand corner and work outwards to the right and down. This means that the pastel dust doesn't fall on completed work. Also I turn the painting around when working on the sides for the same reason.
- Cover paintings being worked on with Glassein paper to prevent dust from settling on the surface.
- Always choose a subject to paint that speaks to the heart.
- A good clear reference photo with the most accurate colour matching you can get is essential for studio painting.
- Good lighting is a special bonus, especially as you grow older.

I decided to delete the bud on the right-hand side and to have just the impact of petals on the dark background.

FINAL STEP

I am almost happy with the flower and need to just define some of the petals further and fill in the background.

I have used a little of the purple and the deep green in the background to give it more life.

I have added leaves to the background and subdued them into the distance.

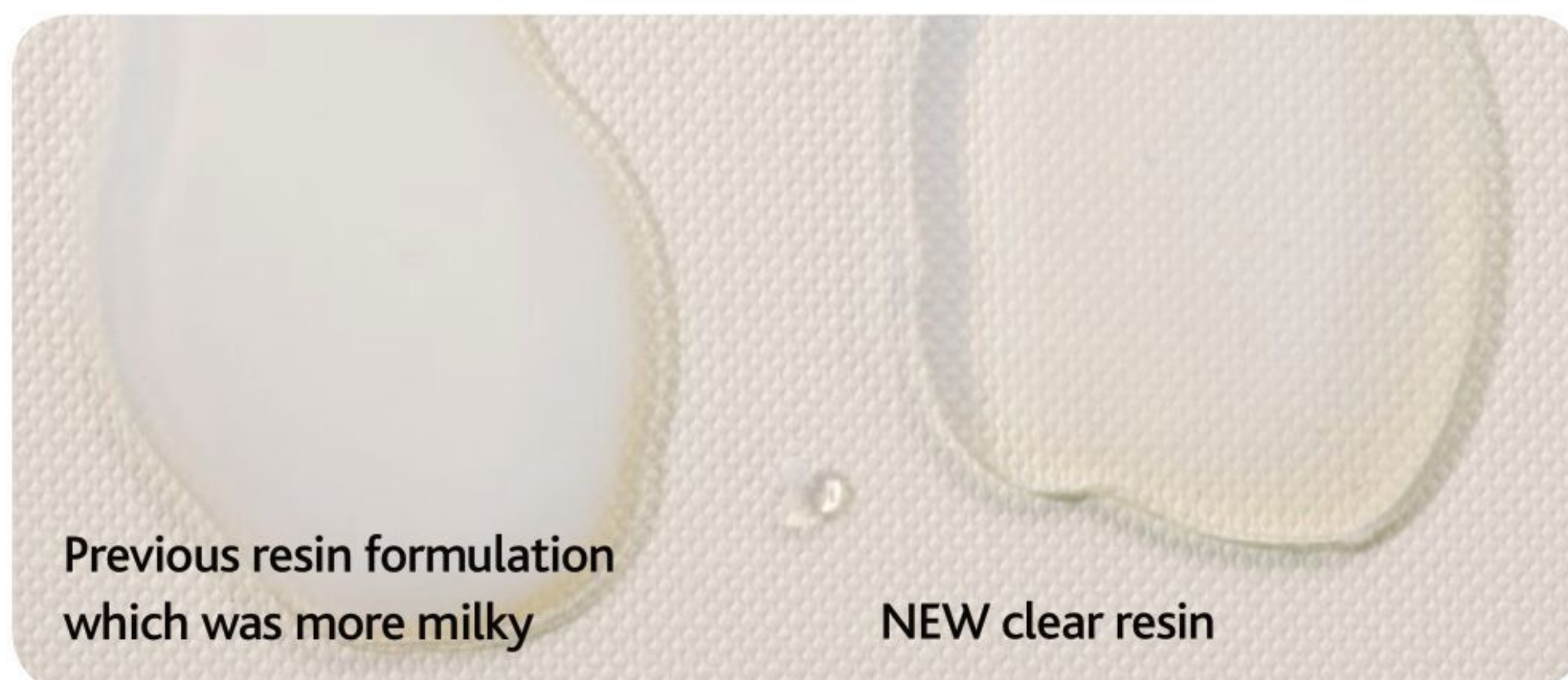
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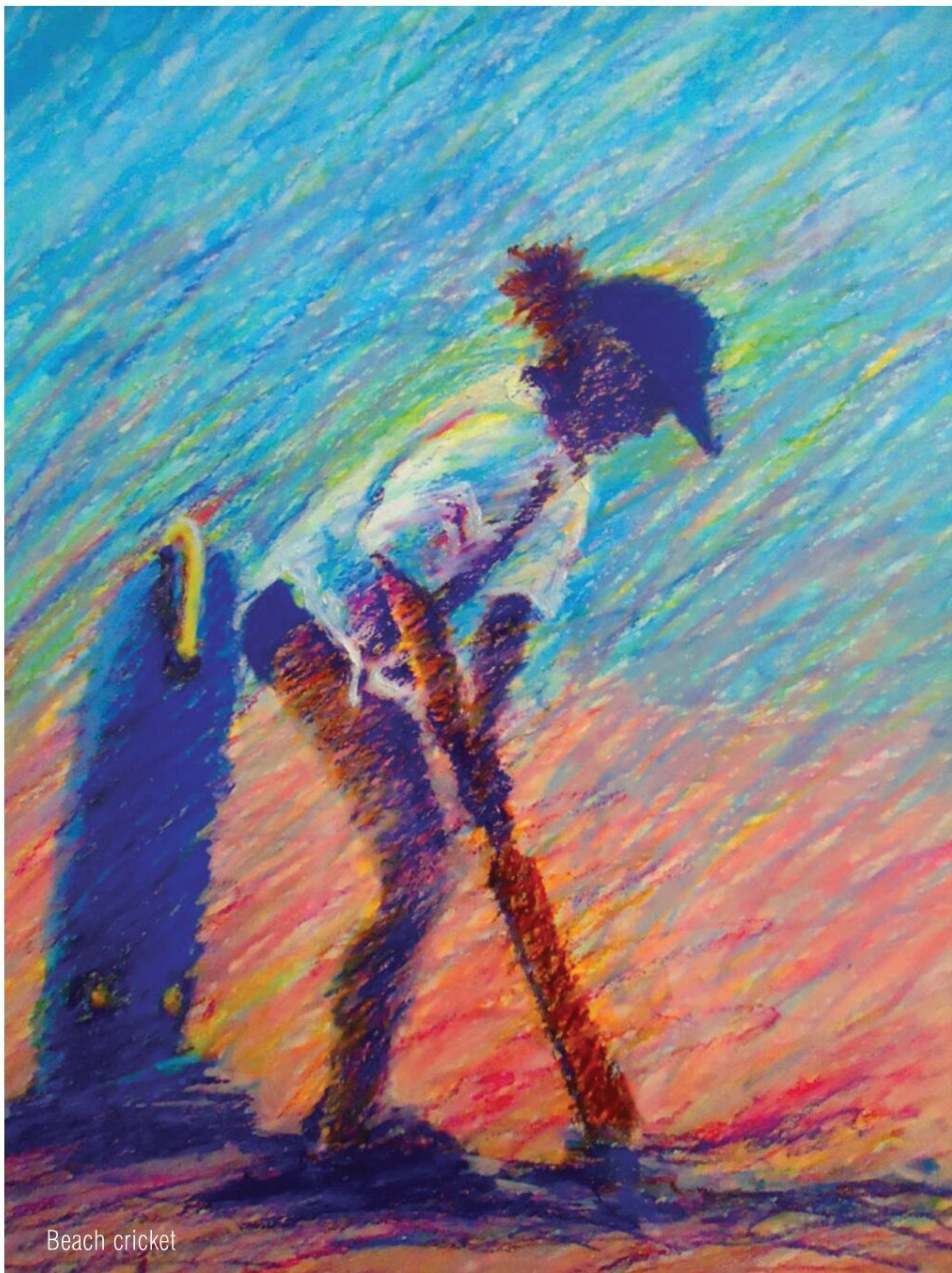


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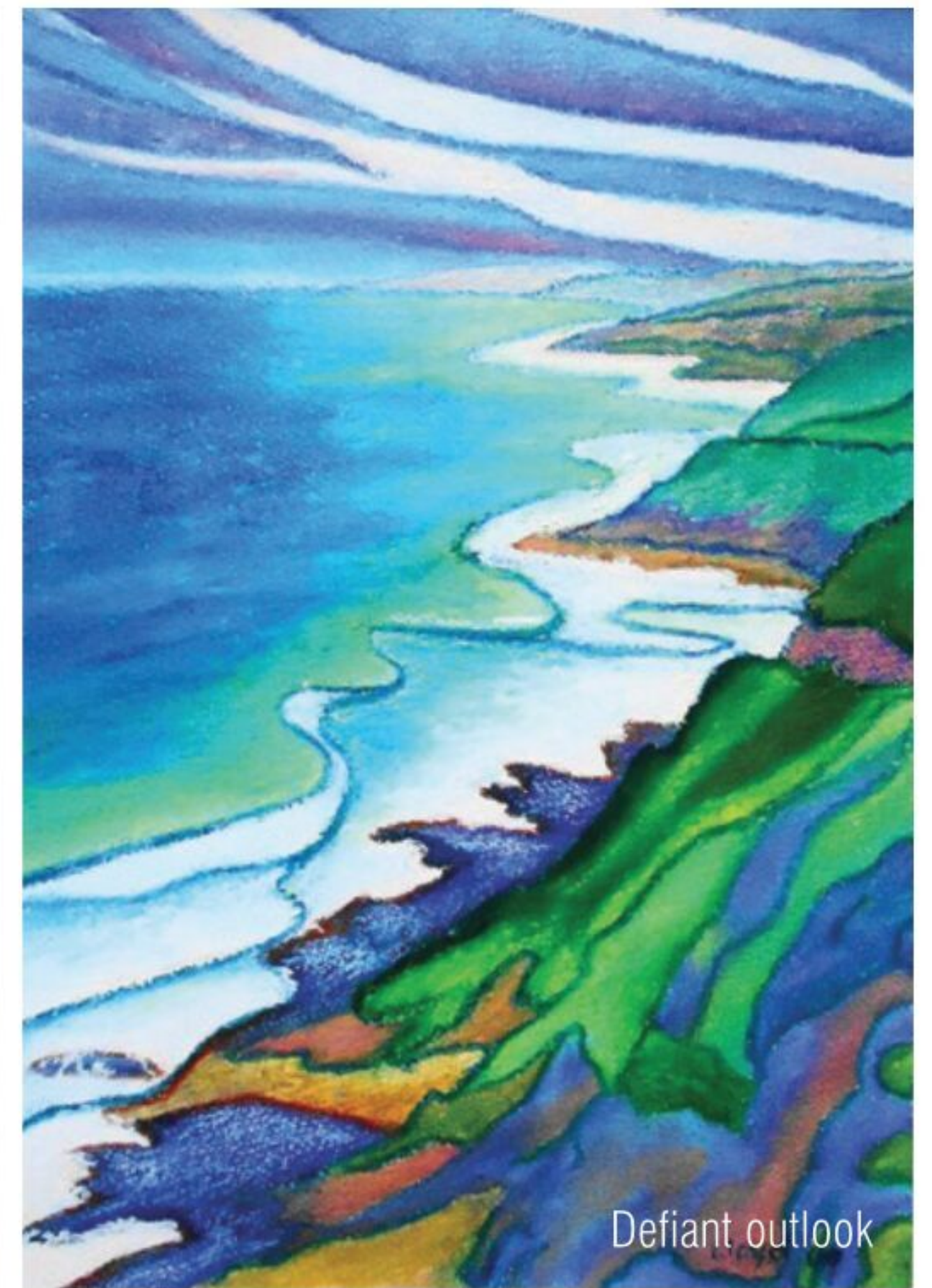
Beach cricket

For as long as I can remember no surface has been safe from my creative endeavours: walls, furniture, tiles, fences all fell victim to my artistic fervour. Not that I limited myself to two dimensional masterpieces, whether it be clay from a nearby culvert or cutting down old clothing for dress-ups, I could always be found in some quiet corner working on my latest brainstorm – oblivious to the outside world. I sometimes think that it was in sheer desperation that my mother made my first visual diaries out of sheets of butcher paper sewn into pages. My most memorable birthday present was a set of water colours; scarlet lake and Indian yellow the prized colours, gone before all others.

At school Art was the only important subject to my mind. I was very competitive and achieved high marks. Marriage and the arrival of my children put paid to my aspirations as an artist. When I am working on a painting my concentration is always 110 per cent. As when I was a child, the outside world does not exist so I had to make a decision: be a good parent or a good artist. This was a no brainer; my children are the foremost joy of my life. I found an outlet for my creativity through working with children in playgroups, school holiday programs, running a puppet show and various home crafty things



Landing gear down



Defiant outlook

before eventually returning to study to become a teacher with Visual Arts as my major. Consequently I found work as an Art and Music teacher in a primary school. It is a wonderful experience to work with children on Art projects. Their ideas are so fresh without preconceived ideas on how things “should” be. Teaching, for now, is behind me and my children all grown, allowing me the time to indulge myself and paint to my heart’s content.

Pinning down a specific inspiration is extremely difficult. I love to explore and experiment with all media and subjects but it is colour that excites me. Luscious, gorgeous, juicy colour! My current foray into oil pastel is a reflection of this absorption. The jewel-like pigments coupled with the tactile silkiness of the pastels themselves make the production of my art works a sensual experience. I love to blend with my fingers. Not for me the cold, indifferent paper tortillions that hold themselves aloof from the proceedings. (Well, until I get into tight places working on details). Although I begin with an assortment of harder pastels, my Senneliers afford

me the most pleasure. It’s almost as though I am painting with lipsticks, the textures are so luxurious. Reading between the lines, you may come to the conclusion that my artworks are as much a physical exercise as they are intellectual. You’d be right, of course. I have never been able to separate the two. I feel my way through a painting: intellectually, emotionally and physically. Did I hear someone say, “Don’t we all?”

It won’t come as surprise then to find that artists who have been master colourists have played an important role in the development of my own style. Franz Marc, Gauguin, Van Gogh, Klimt, Stephen Quiller, Roland Roycroft, Arthur Streeton, John Percival... the list is long. When I look at their works I can’t help but revel in the play of one colour against another - the masterly juxtaposition of colours that thrills the viewer. This is my quest: to become proficient in the use of colour to convey the delight I find there. For me, however, it is indeed an arduous road filled with frustration when an idea fails but I can be lifted to the heavens with a success.

To date I have only entered my work in the occasional exhibition although my art can be found in a number of private collections. For the last three years I have been a member of a group of friends who gather regularly to go on art weekends. One of my sisters is a member of this groups and a proficient artist in her own right: I come from a large and very creative family. We have held one joint exhibition at the Old Mill in Portarlington on the Bellerine Peninsula and are planning another for next year at a different venue. I recently worked on the scenery for a production of “Seven Brides For Seven Brothers” for a local musical society which I enjoyed immensely. It involved paint effects on a large scale which gave me an opportunity to learn more about painting and light techniques.

My first sale will always live in my memory. I was with a large painting group on a cliff overlooking the surf beach at Sorrento working on a watercolour of the scene before me when a yacht appeared on the horizon. Suddenly a massive wave tilted the yacht like a toy. The angle of the yacht on the back of the wave



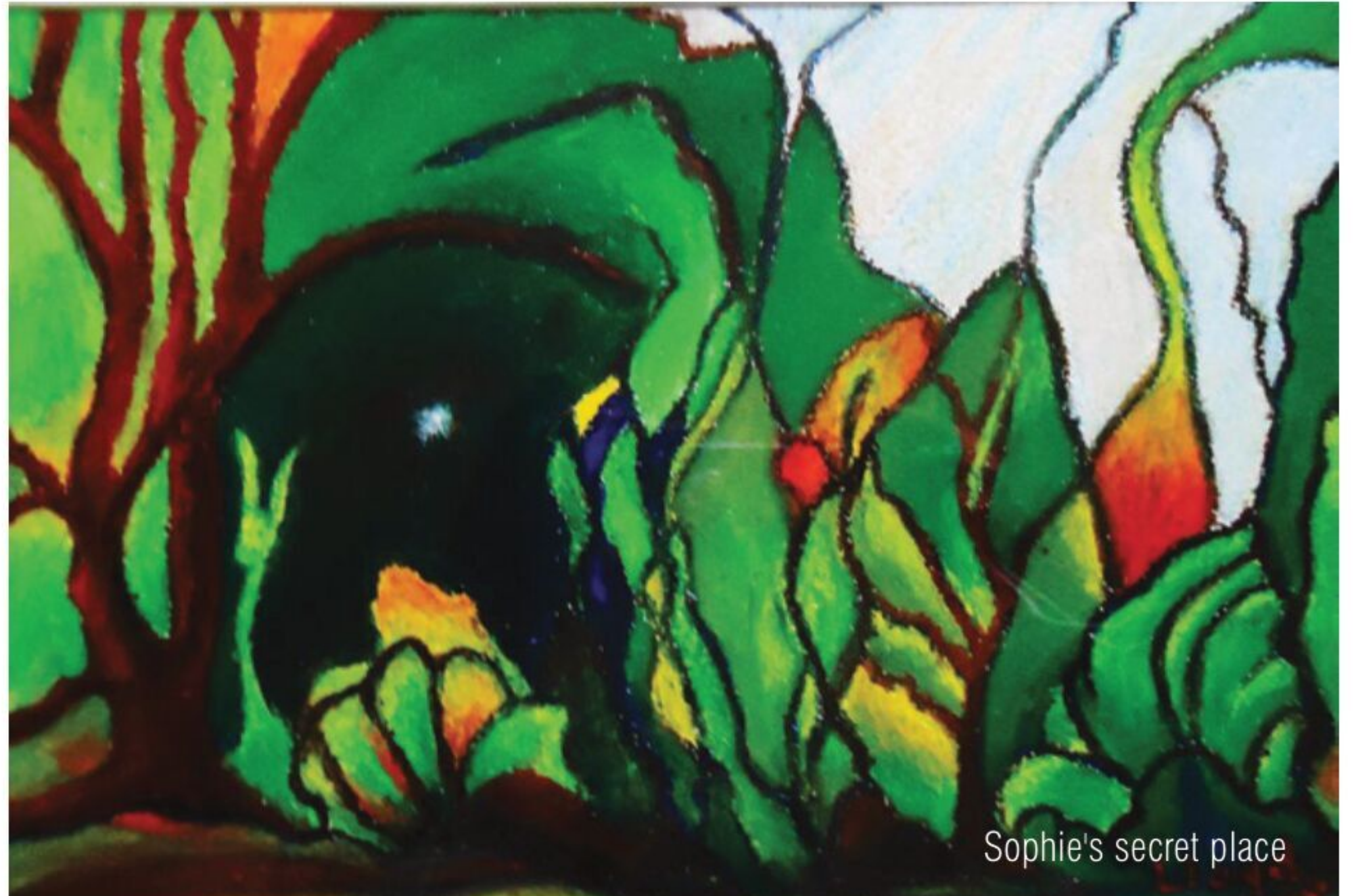
Broken tail

and the beautiful sea green of the water, backlit by the sun, was too good to resist. I made a very quick calligraphic sketch with my water colours while the image was fresh in my mind. That painting was included in the Portarlinton exhibition as a bit of a “filler”. It sold! I might add that I was very sorry to sell it. The serendipitous holds its own magic.

I enjoy exploring ideas and techniques so my work is always experimental. Since giving more time to my art works, I have noticed a marked improvement and confidence in what I do. So even a little practice has a great deal of value. I am one of those people who need to create. If you are reading this magazine then you most likely know what I mean. There is no choice. The ideas come fast and strong and plague me until I get started. My inspiration may come from something I’ve read or discussed as much as something I have seen, perhaps a curiosity about a medium or technique, a simple doodle or a failed painting that I rework. Driving can be hazardous because if my eyes light on an enticing scene or trick of light, it is as though my mind has taken a photo and the world appears to stand still. Unfortunately the car does not and it takes a concentrated effort to bring myself back to the task at hand. Luckily this does not happen often and I now make a habit of taking my camera everywhere.

I am currently working with oil pastels and coloured pencils however, I utilise a variety of media including mixed media. It’s the thrill of exploration that attracts meand those beautiful colours. My artwork is about many things but beauty in nature, most especially the beach, has been the main theme for many years. Recent times have also found statements on environmental issues sneaking their way into my work. Although not yet wholly formed, future works will see a bias in the direction of these crucial issues.

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Sophie's secret place



Hattha



Sand dune

Acrylics and Pastels

Puppeteer

By Chris Lloyd

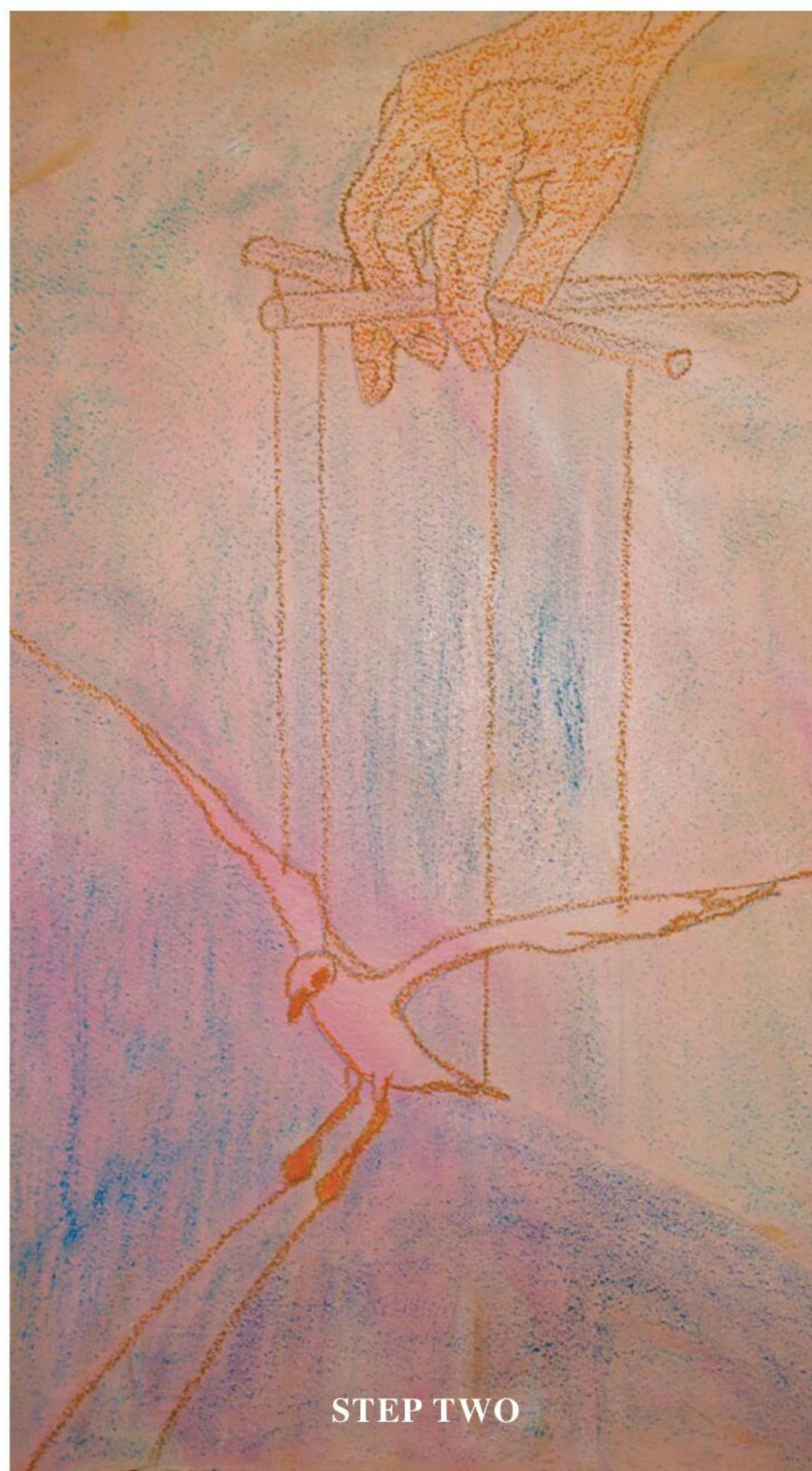
A bird in the hand ...



MATERIALS

- Arche 300gsm rough
- Gesso
- Acrylic paints: Cadmium yellow, Alizarin and white
- Paintbrush in whatever large size is at hand
- An assortment of hard oils pastels of various brands in oranges, pale yellow, yellow ochre, umber, ultramarine, greenish blues such as Cerulean and Phthalo blue, sea greens and white
- Sennelier oil pastels in similar colours to the harder pastels
- Paper tortillion
- Bamboo skewer
- Fingers for blending

FINAL STEP



Eating fish and chips on the beach was the best way to gather resource photos for this painting. Seagulls appear from seemingly nowhere once the strong whiff of this traditional beach picnic is in the air. I took a lot of photographs of seagulls then made sketches to familiarise myself with the “seagullness” of the bird. The idea for this painting was the result of playing around with one image of a seagull which has starred in a number of my works. I like the idea of change it, change it again then do the unexpected. Explore, experiment and enjoy, I say!

STEP ONE

I chose a rough paper to work on because I want to utilise the textural effects of scrumbling onto a rough surface with the pastels. After much cogitation and sketching, I decided on the composition, applied gesso then mooshed (technical term) on a rough base colour of pale oranges in acrylics then sketched in the image. Actually the base colour is carefully chosen to give some warmth to the overall effect and as a contrast to my dominant colour which will be greenish blues. The gesso and acrylic paint help stop the oil pastels from being soaked into the watercolour paper and make

it easier to apply and blend colours. I’m experimenting again, but I can’t help myself and hope it all works.

STEP TWO

For this step I need to think ahead and plan base colours where I am going to use sgraffito for some fine lines in certain areas. With oil pastels, doing fine lines can pose problems, particularly on the rough paper I have chosen. I then place local colour in the background but already design problems are showing themselves. The sectioning below the seagull doesn’t work and will need to be



altered so...more cogitation. On the up side: A better effect for the lower background area is developing, which will fit in nicely to the required changes. I love happy accidents and surprise ideas that come with experimenting!

STEP THREE

Hmm....Some elements are still not quite right which requires much thought. Art seems to be 90 per cent thinking and 10 per cent doing! I'm beginning to shape and shade the focus areas, putting in nuances of undertones and colour that I want peeking through in the final stages. At the same time, the background is being gradually altered to better facilitate the composition, although it's not quite there yet. What worked on the thumbnail sketches isn't translating quite as I'd hoped.

STEP FOUR

There's usually a point at which I want to throw my hands in the air and quit....This is it! The hand is taking a dominant position in the composition which is not helped by the warm skin colours so I decide to scumble over the hand with pale blues and white which pushes the hand and controls into a secondary role. I have also decided that the puppet strings should remain understated. The angled water area is also not working so....more scumbling.

STEP FIVE

Okay, I'm over it. Some strategic scumbling is bringing my vision back into focus and adding a pleasing texture to the background. Phew! I want to merge the hands into the background and not detract from the seagull while blending the sky and sea together without any definite boundaries. I am now feeling my way through the painting making judgements and decisions as I go. I love it when I reach this stage: I'm in the zone.

STEP SIX

I'm working over the whole painting bringing the vision more and more into focus. I've scratched back into the pastel on the beak and legs to bring out the underlying oranges and further putting in lost edges, particularly on the hand, which is still too dominant. I also want the left wing to move back into the distance and bring the right wing forward through sharpness of edges. There is now a lot of scratch back and blending happening in order to define or soften shapes and edges. Patterns of lights and darks also require more balance, however this will develop during the next layers. The oil pastels are also beginning to slip and slide a bit, not really giving any





STEP FIVE



STEP SIX

coverage. This tells me it's time to let the painting sit for a while so the pastels can dry out a bit and that I should now be swapping to the softer oil pastels: the Senneliars! Yay!

If necessary, I can scrape off layers of oil pastel to make changes.

FINAL STEP

Until now the seagull, my focus area, has remained very rough looking. Now it is time to make it shine while still working on the background to adjust tones. Scrumbling blues and white over the hand and puppet controls sends this area into the background while

the water area in the lower part of the painting beneath the seagull, is given more definition. Although I'm not yet happy with the effect, I will wait until the seagull is a bit more resolved before I decide what changes are required.

Various tones of orange and dark phthalo blues and greens are worked into the undersides of the seagull's body, head and legs. This will affect the subsequent lighter colours that will then overlay these areas giving shape and form to the bird. Once this is done the darkest areas such as the wing tips, beak and shaded parts of the legs are placed before adding the highlights,

mostly in pure white but in some areas, my palest yellow is used.

The painting still lacked a certain "je ne sais quoi" so to further focus attention on the seagull I added some action in the form of splashing water below the bird. This was achieved with lots of white with some pinks, yellows and oranges to add liveliness to the water turbulence. Cropping the painting gave a better composition, relegating the somewhat overpowering image of the hand to a more supporting role.

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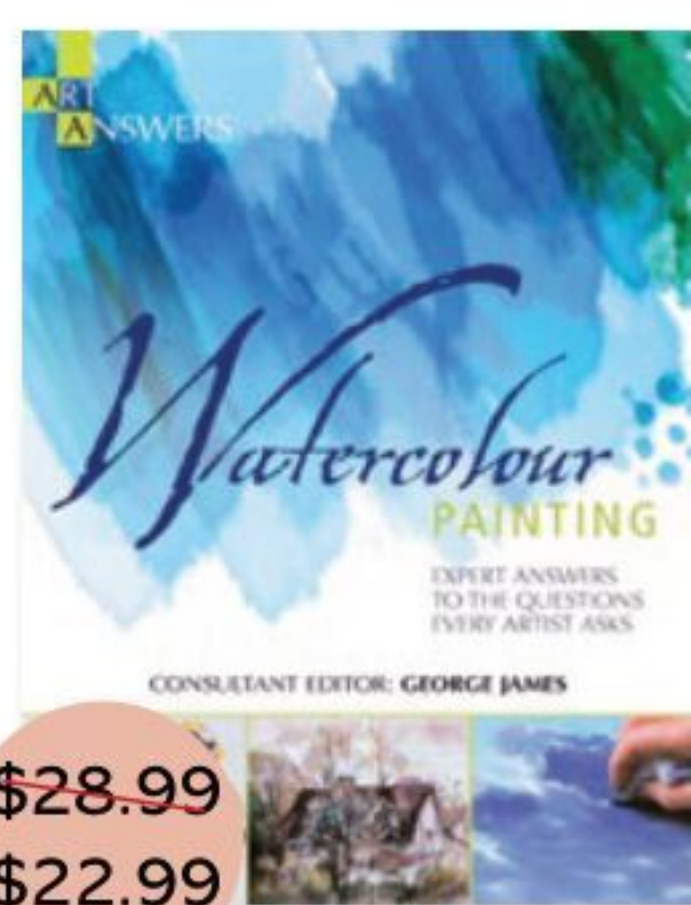
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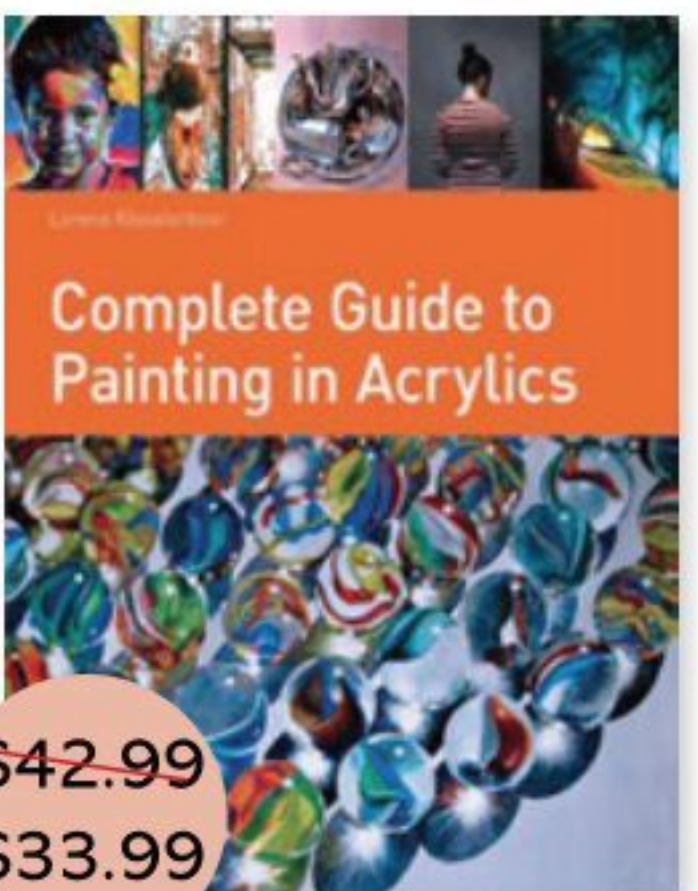
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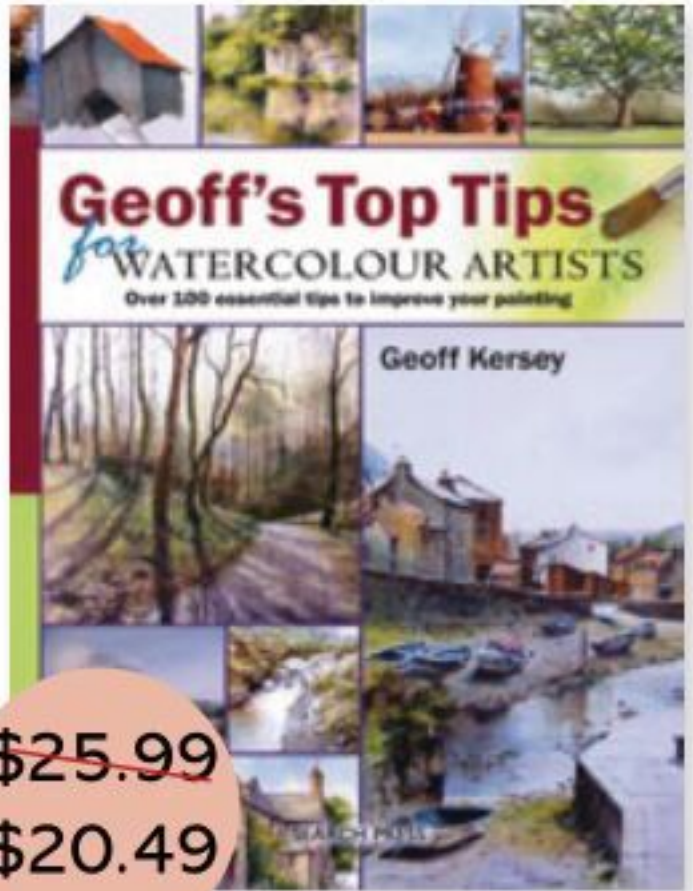
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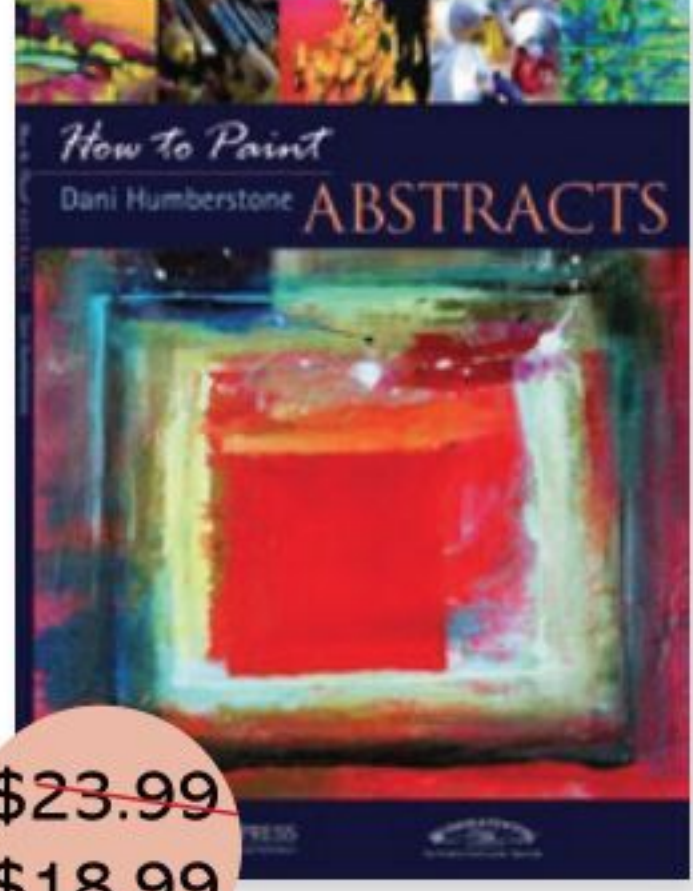
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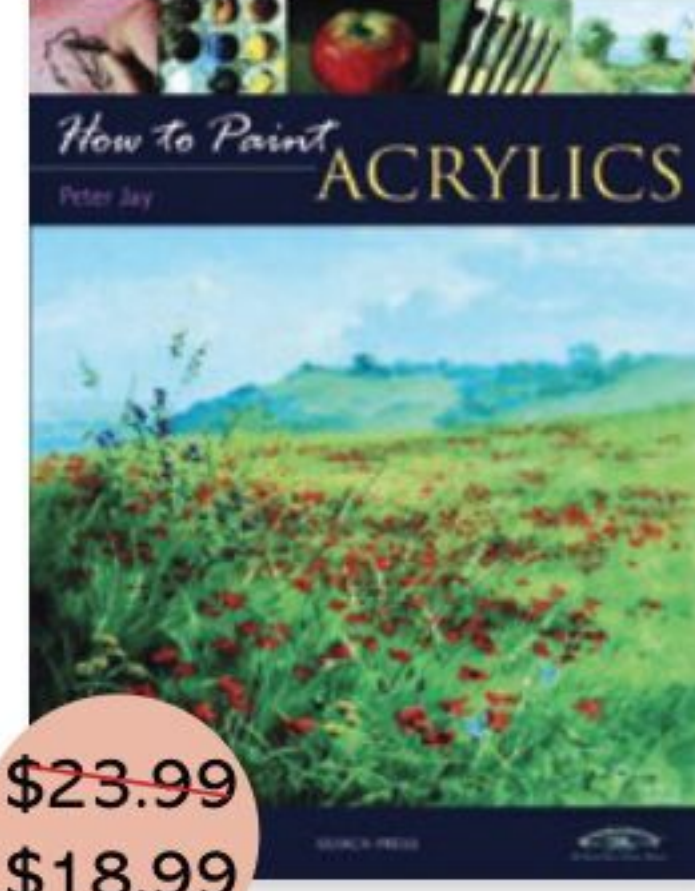
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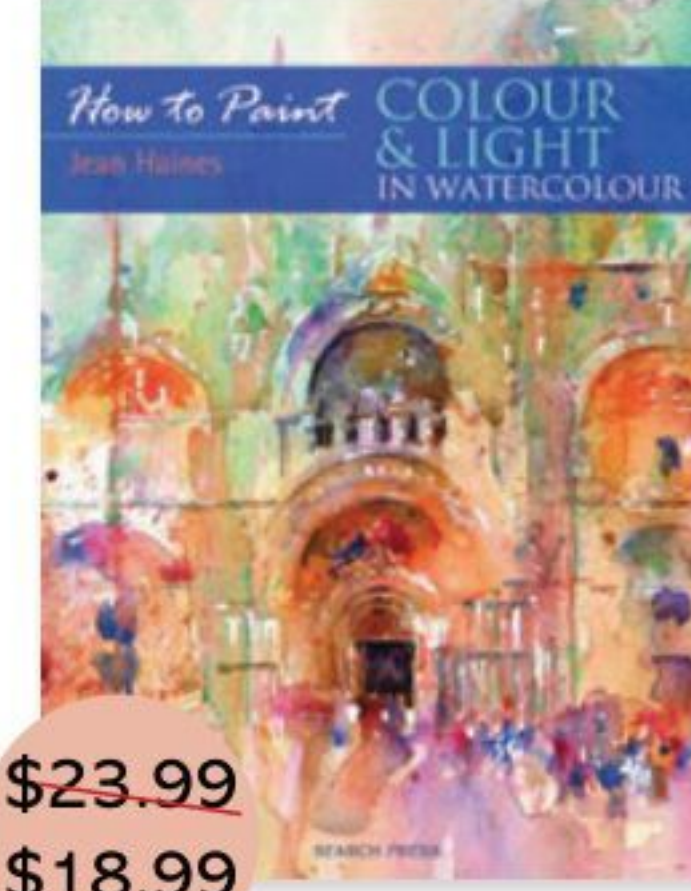
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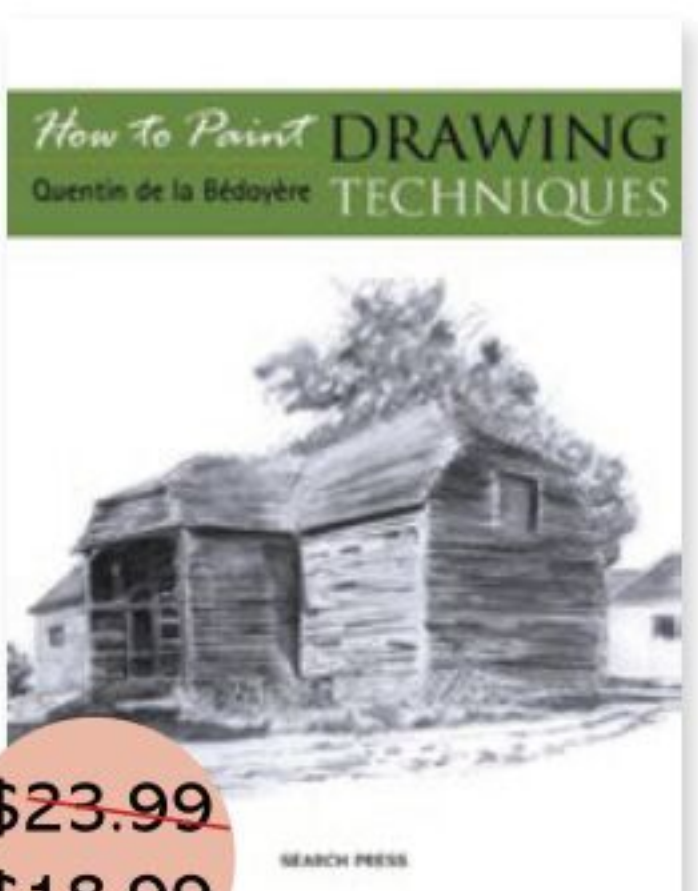
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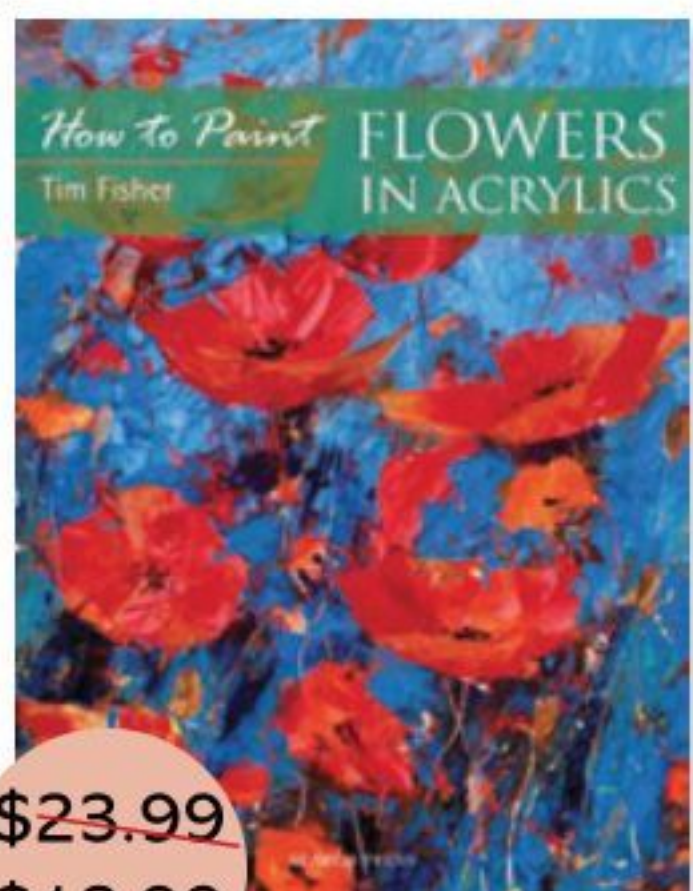
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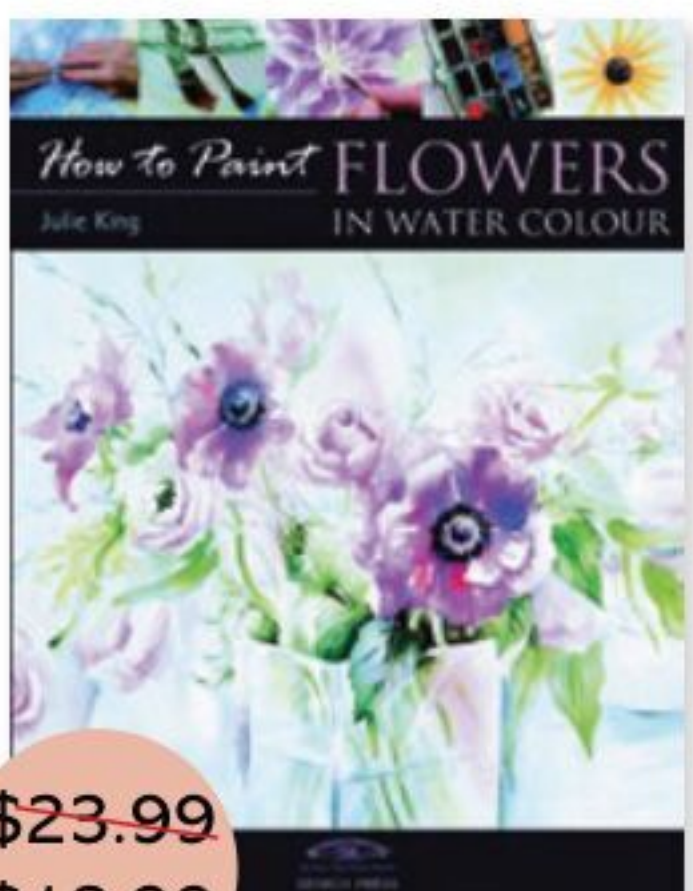
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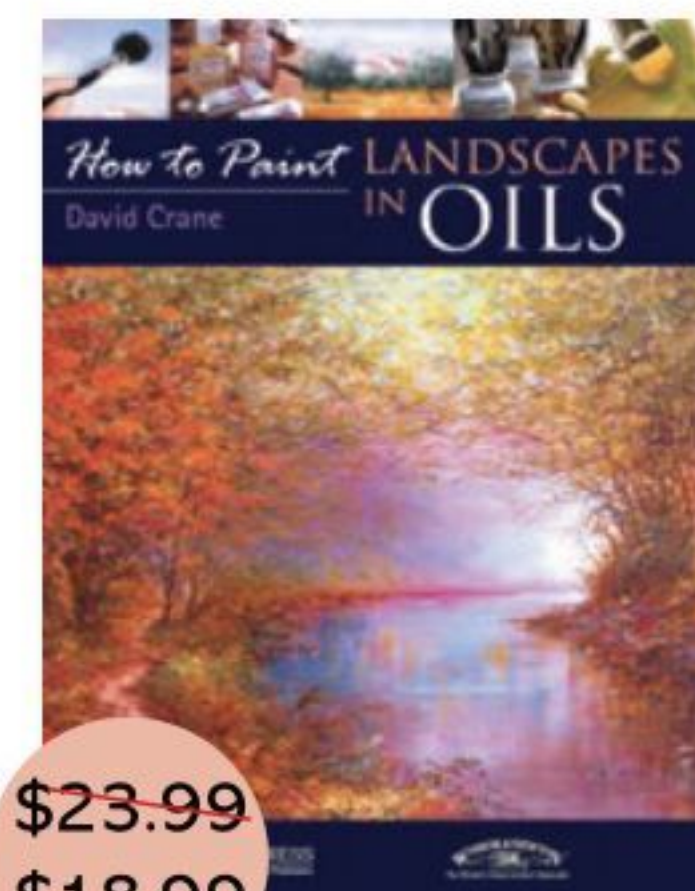
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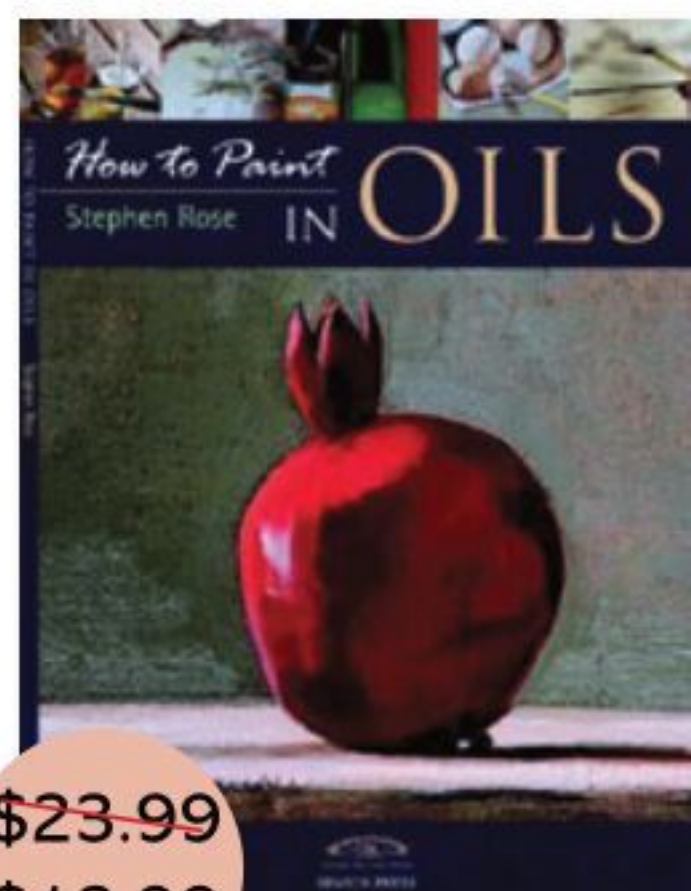
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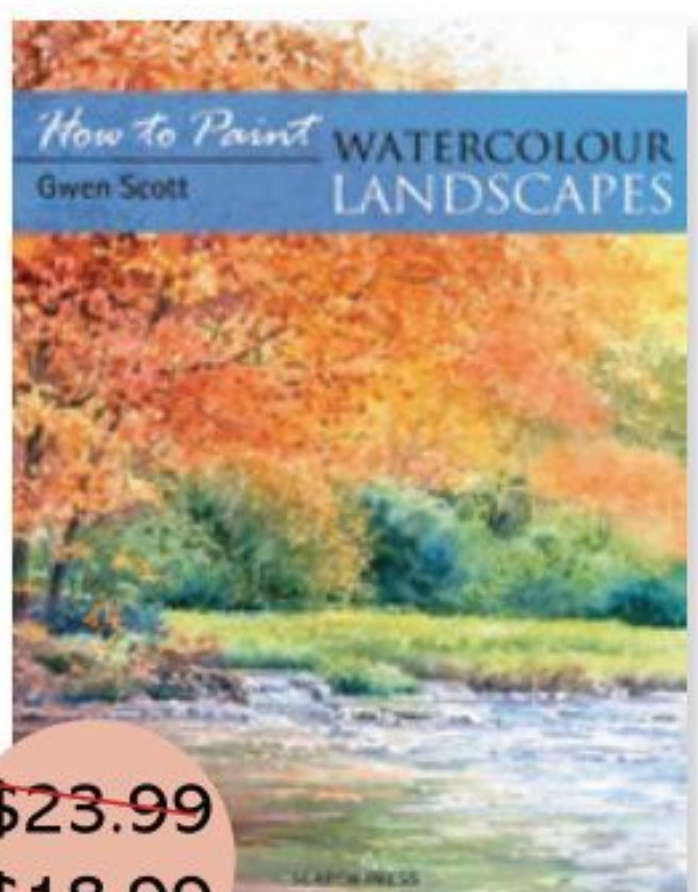
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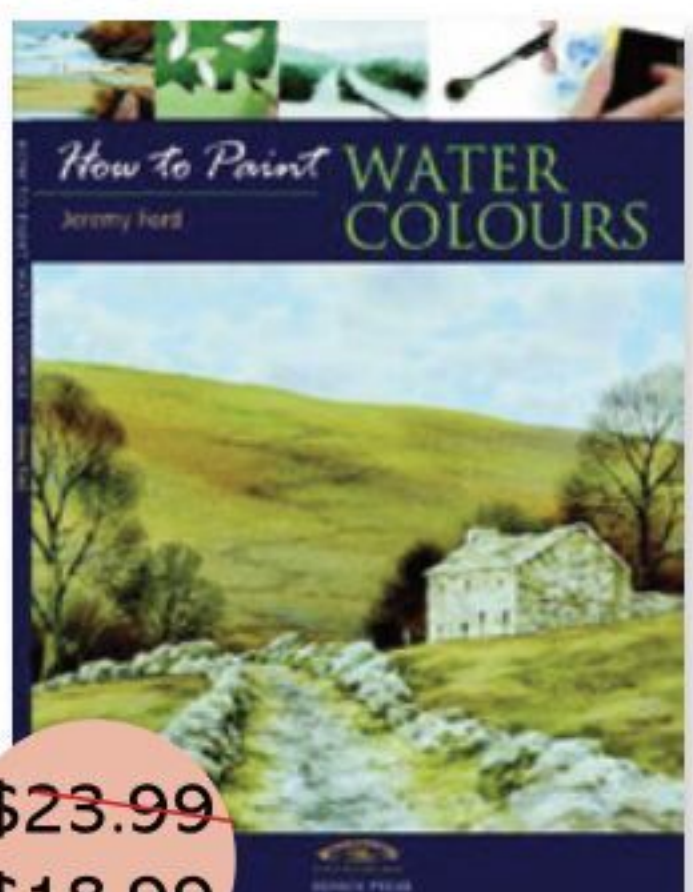
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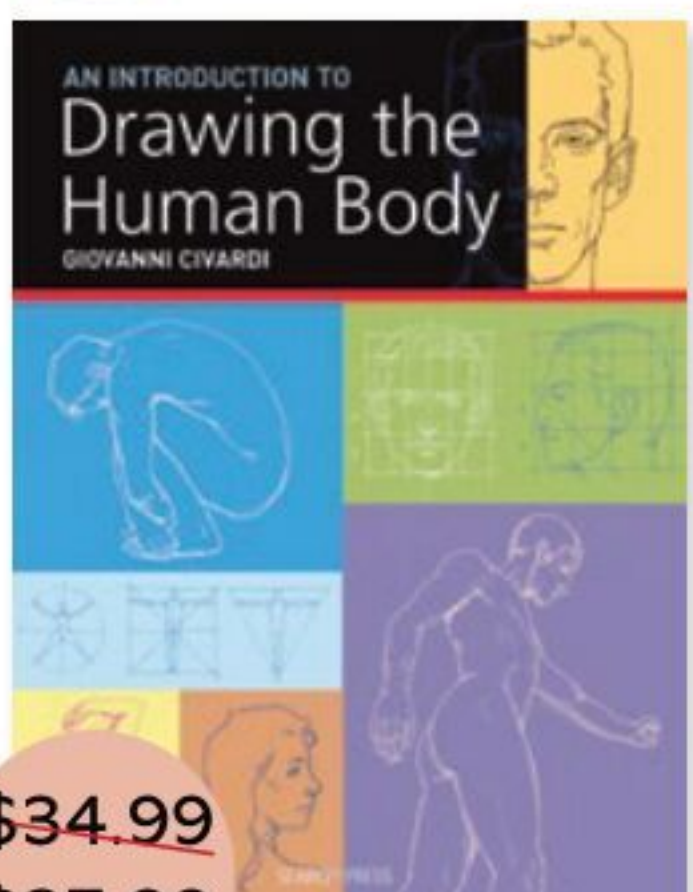
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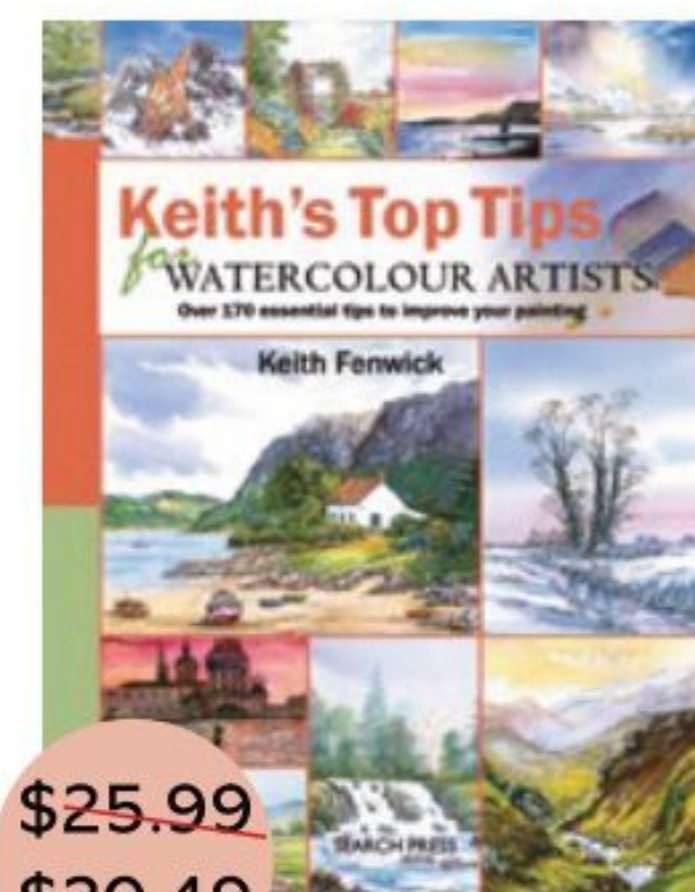
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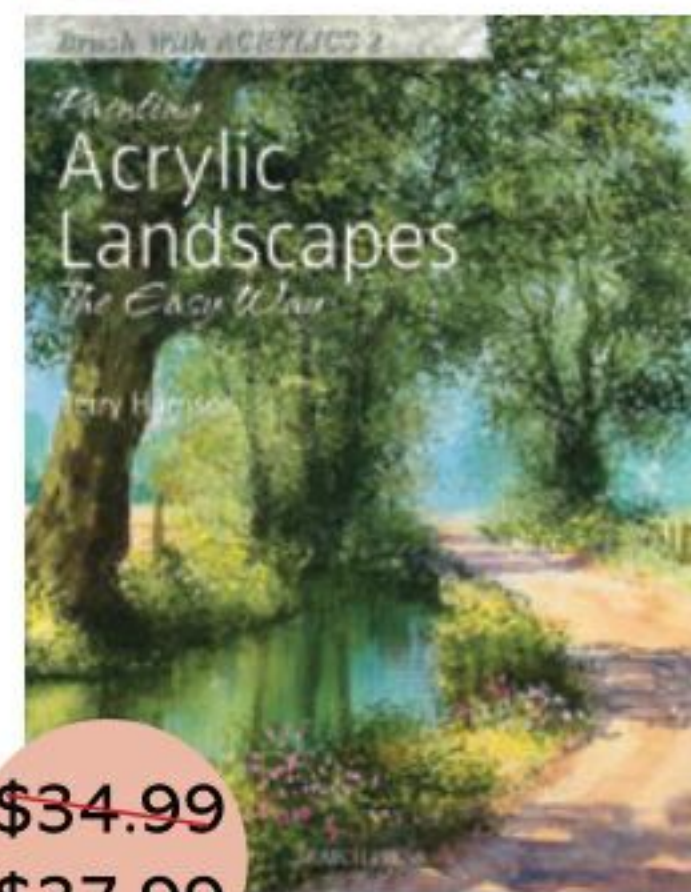
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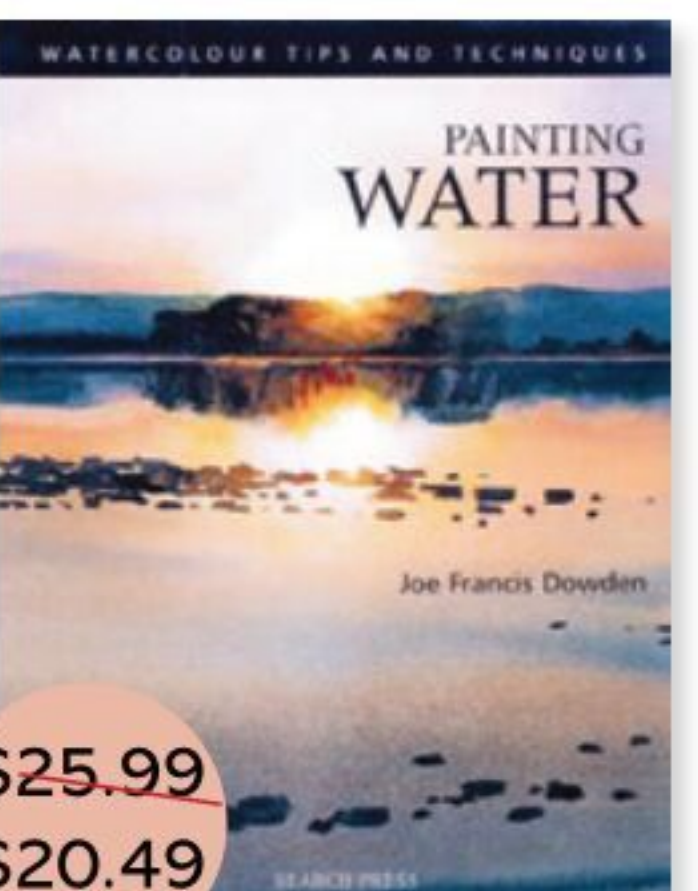
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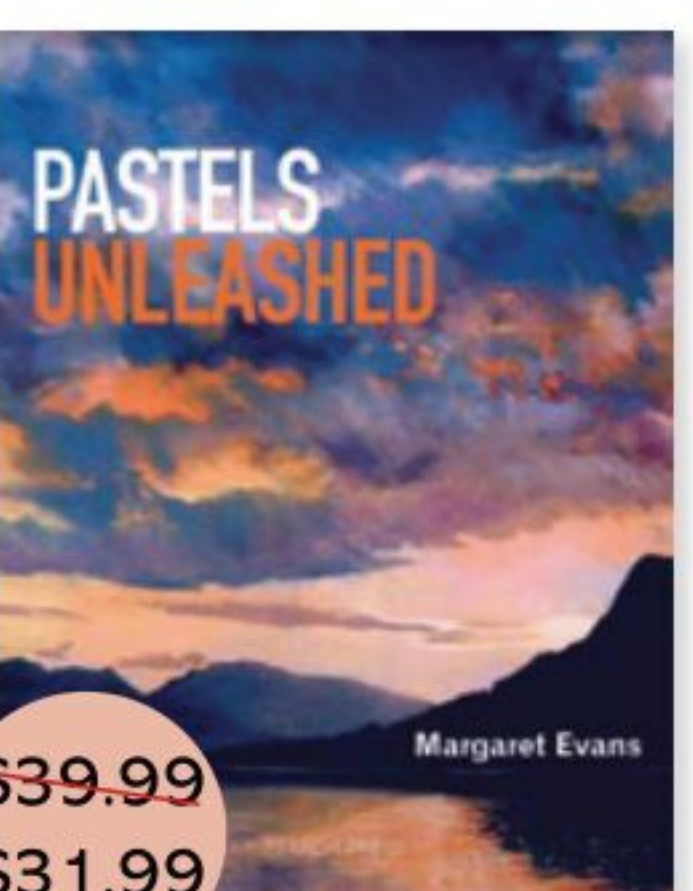
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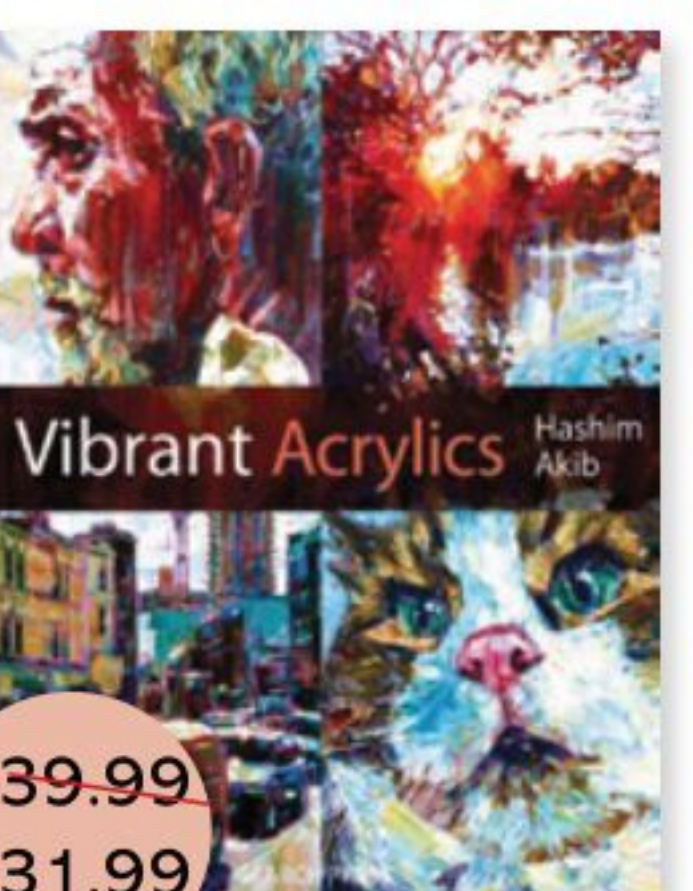
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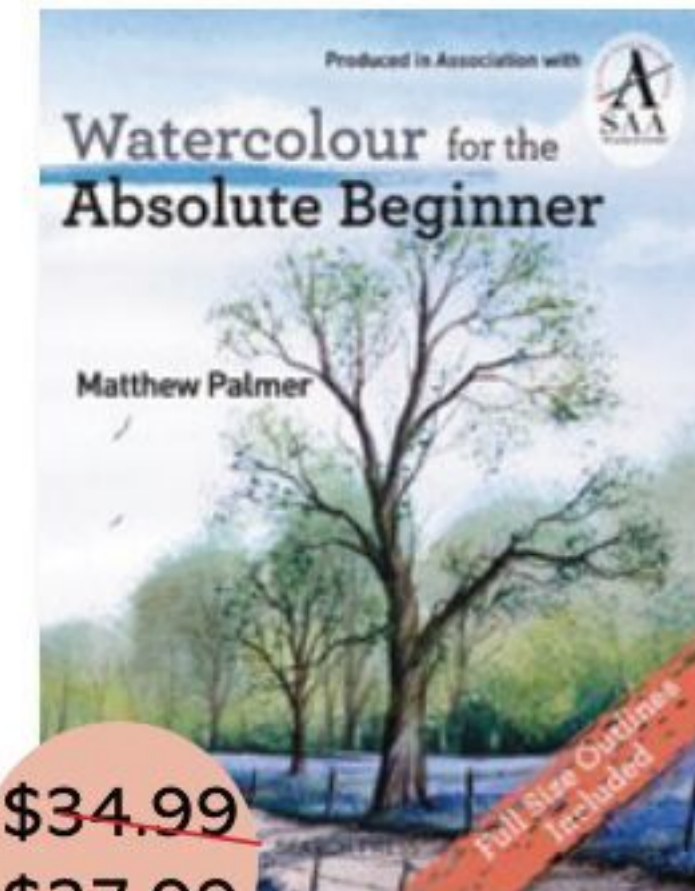
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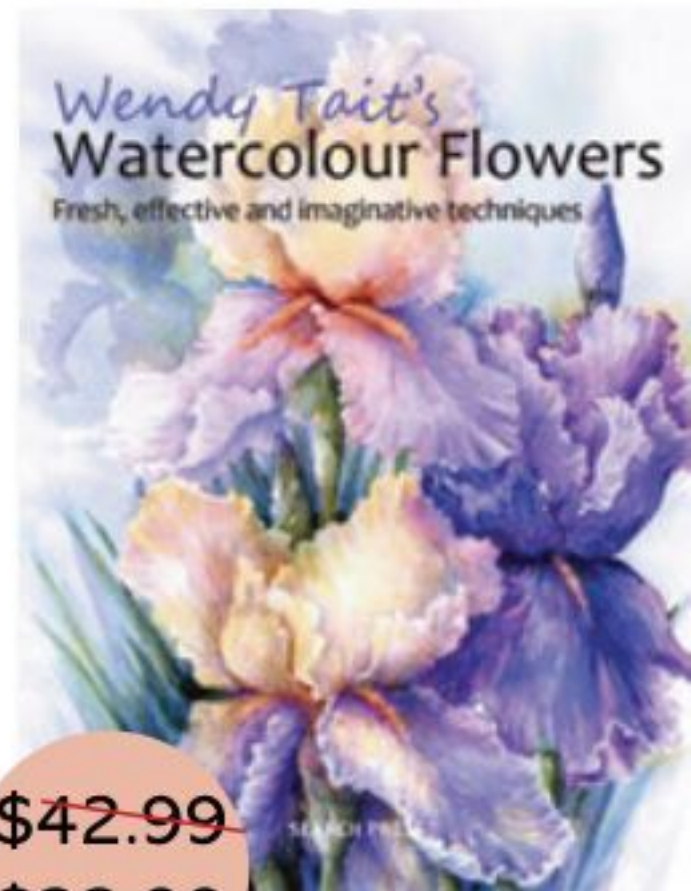
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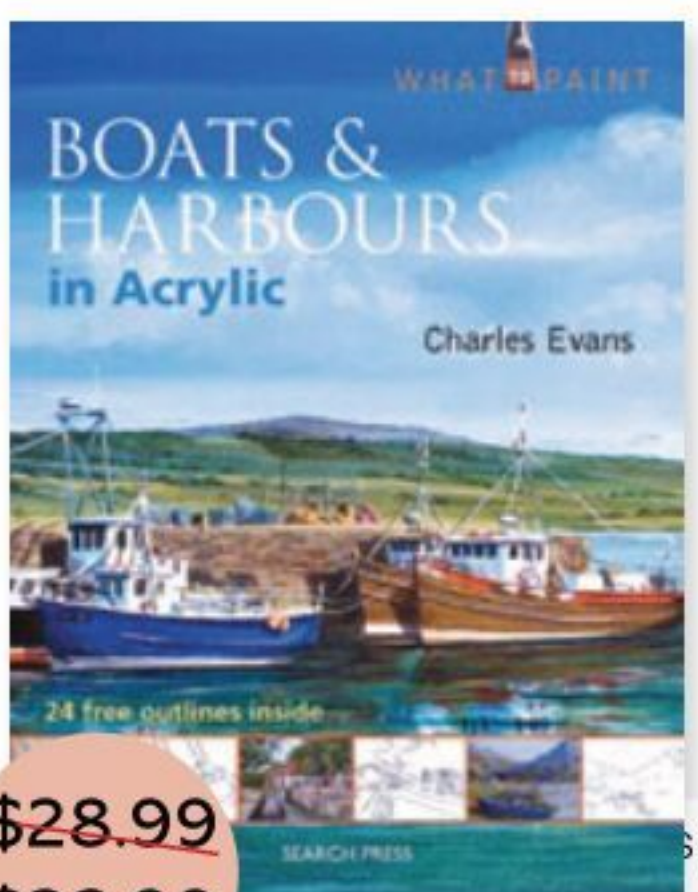
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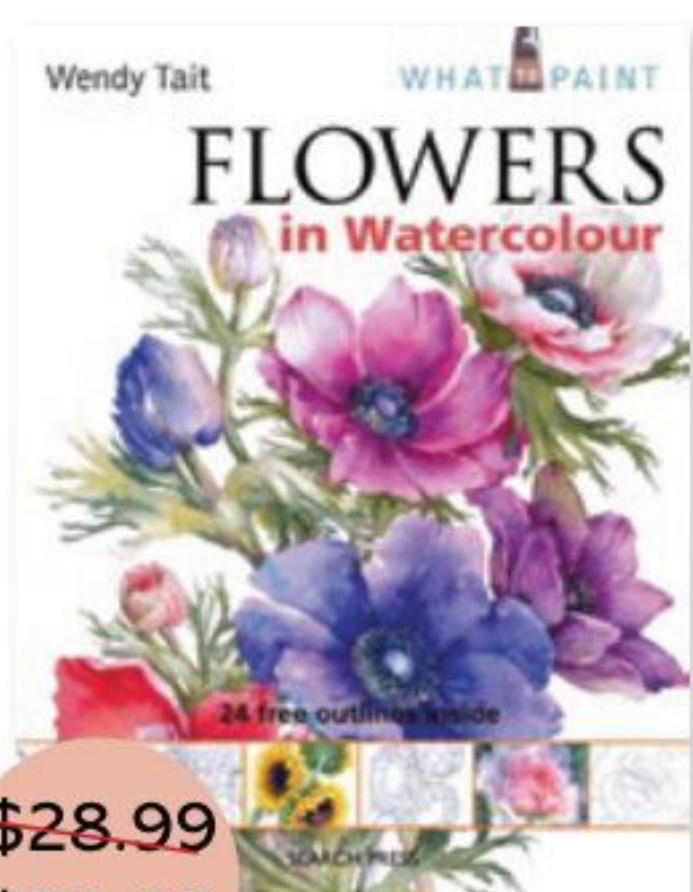
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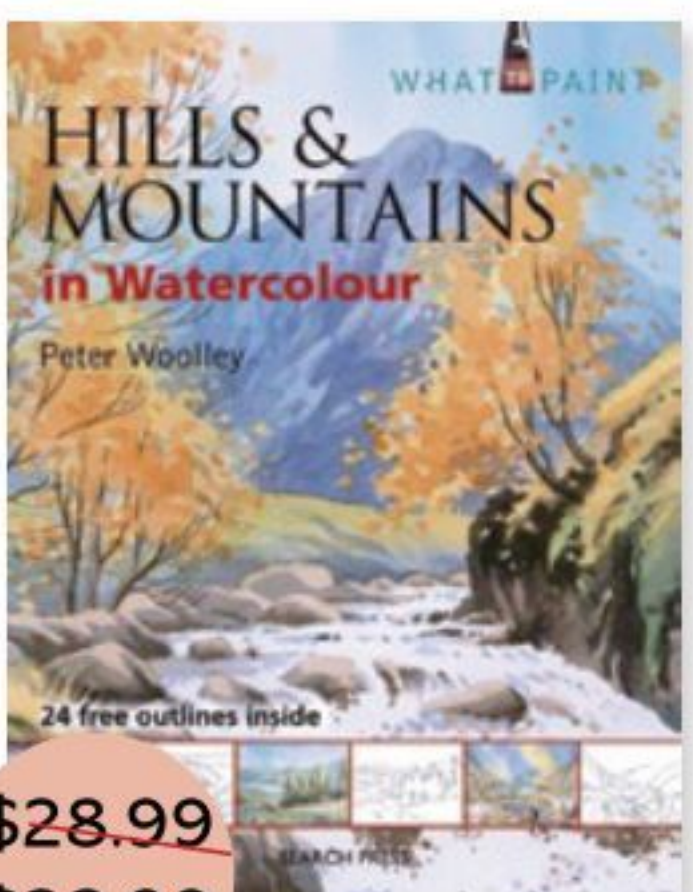
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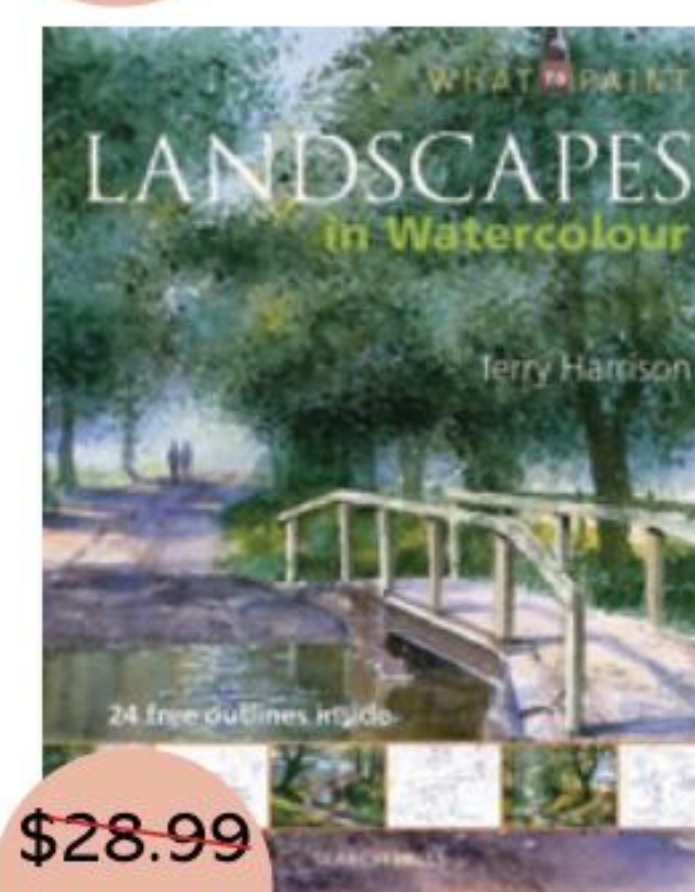
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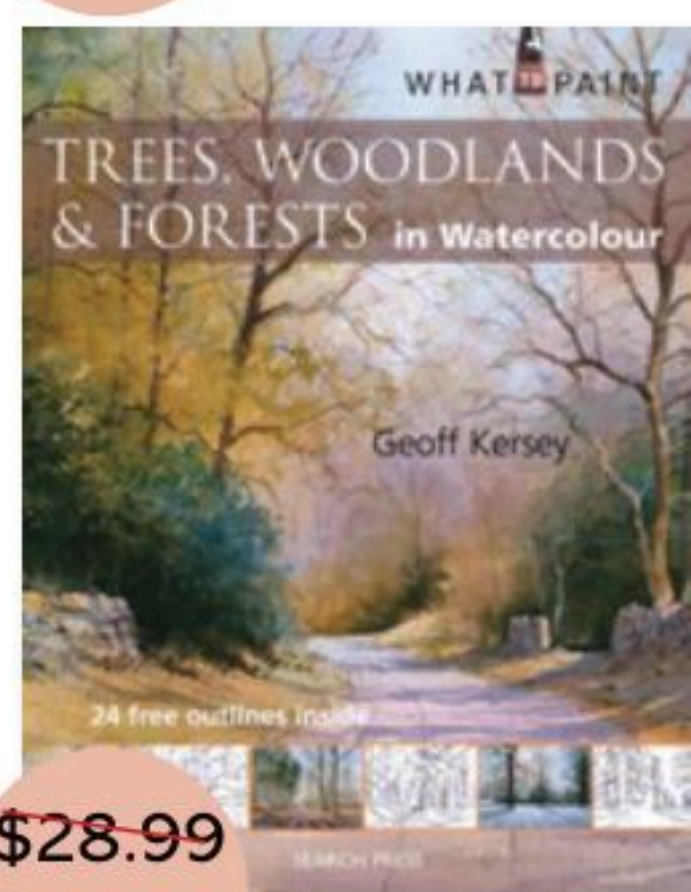
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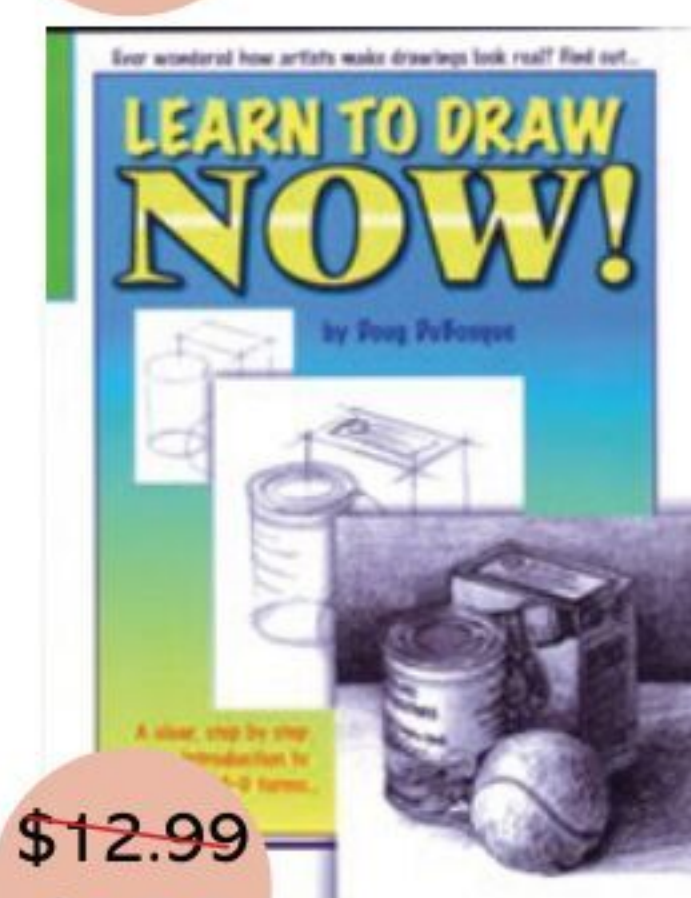
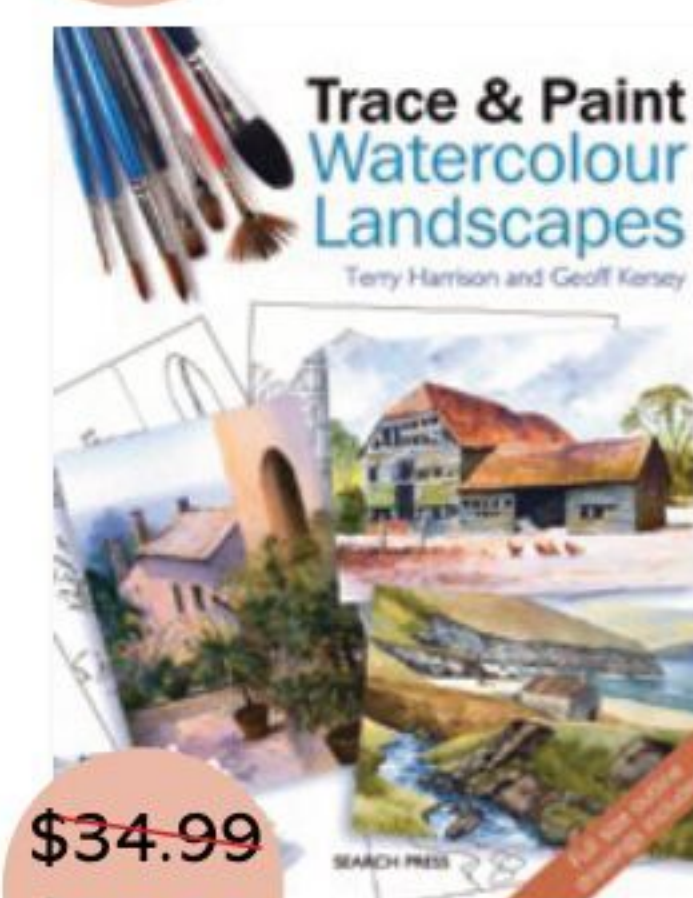
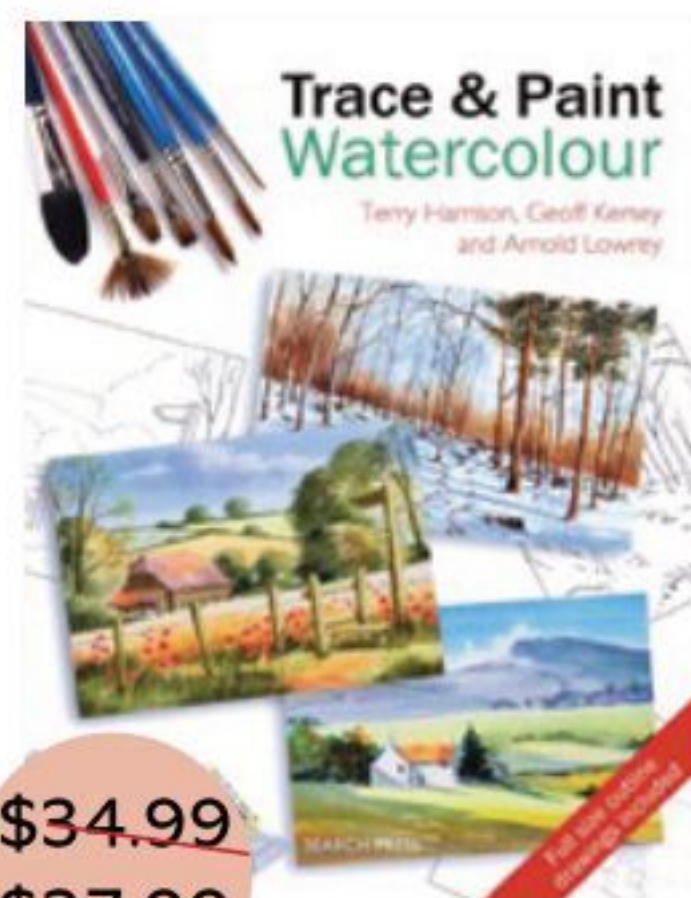
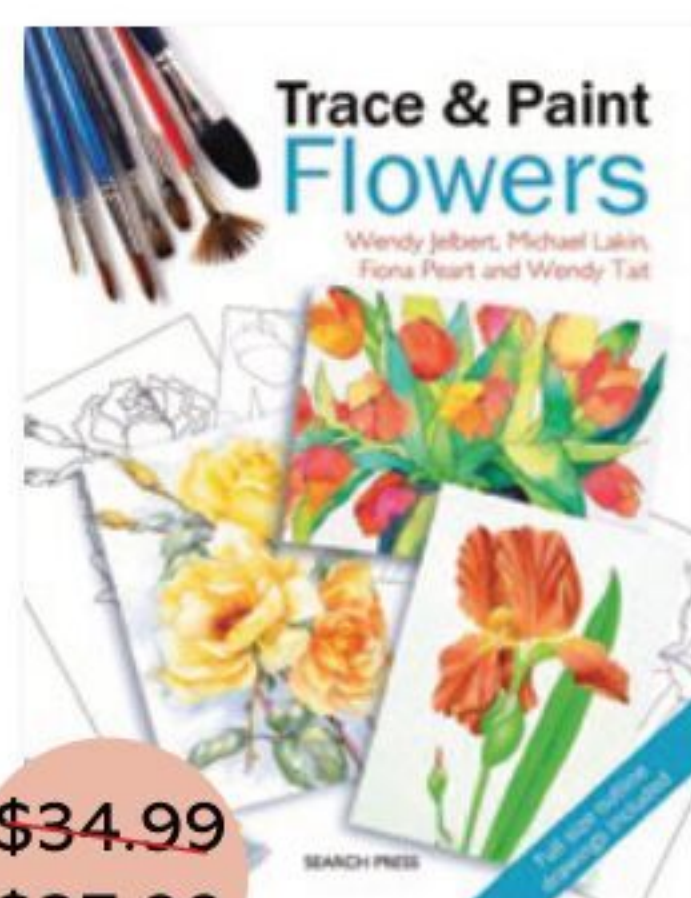
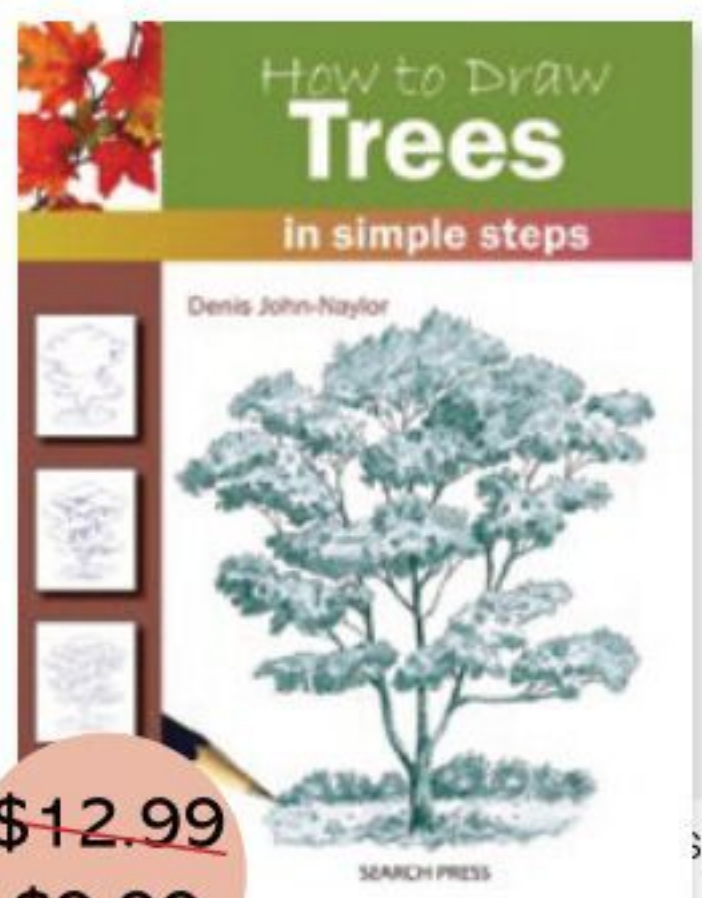
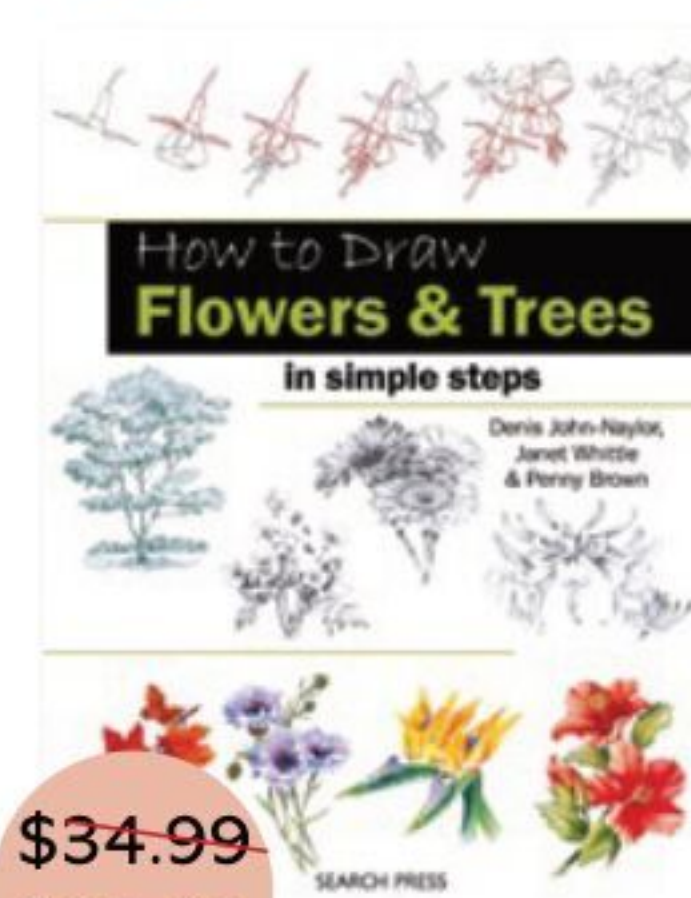
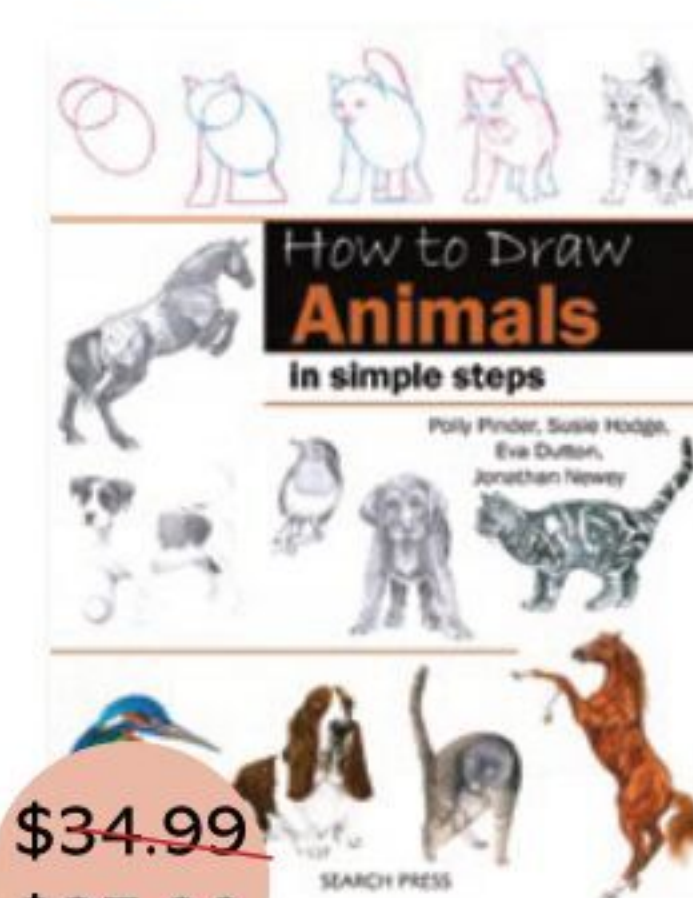
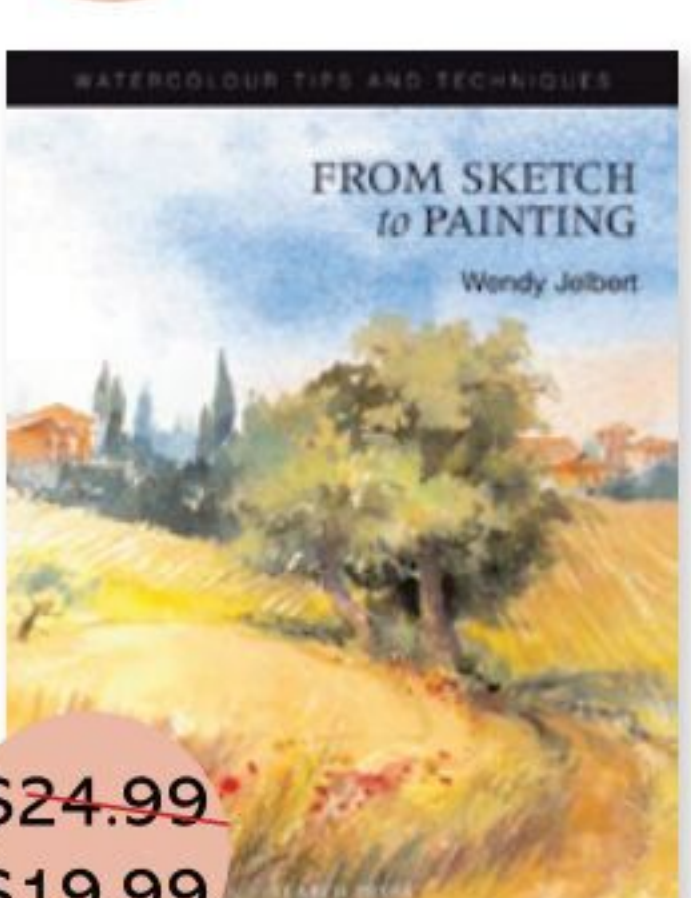
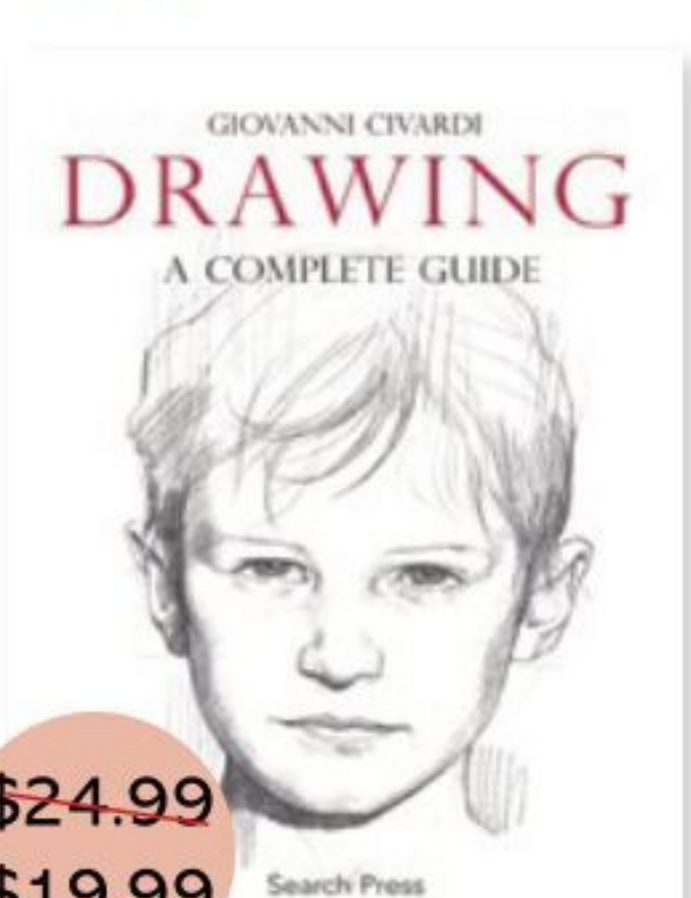
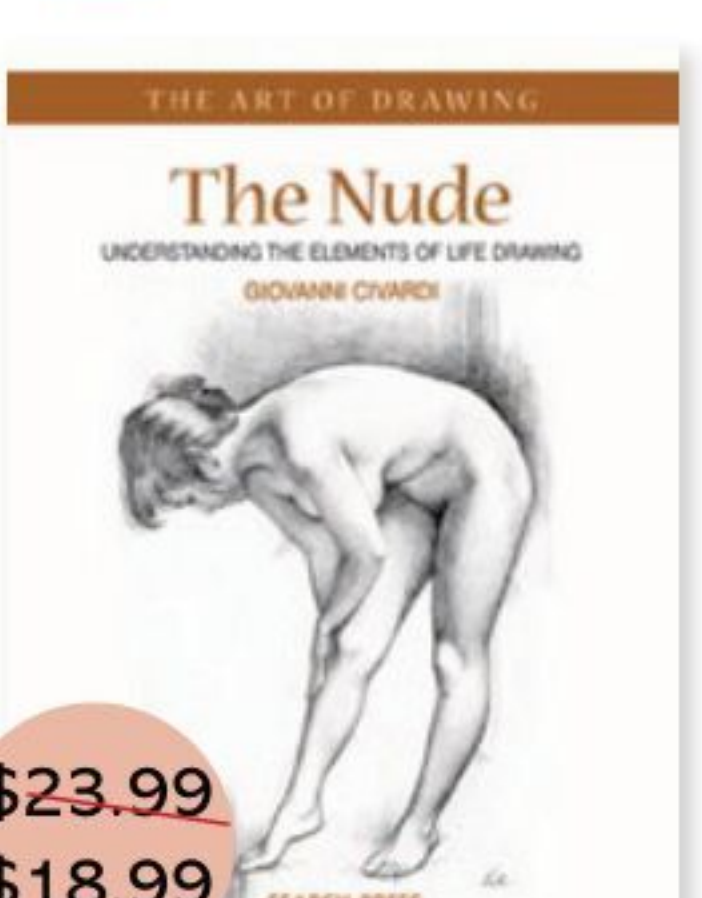
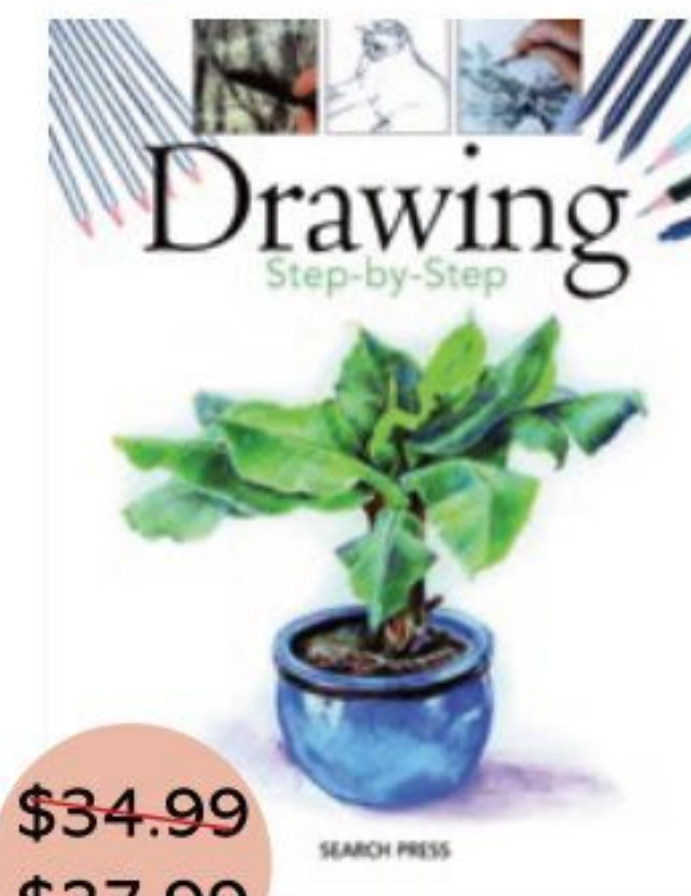
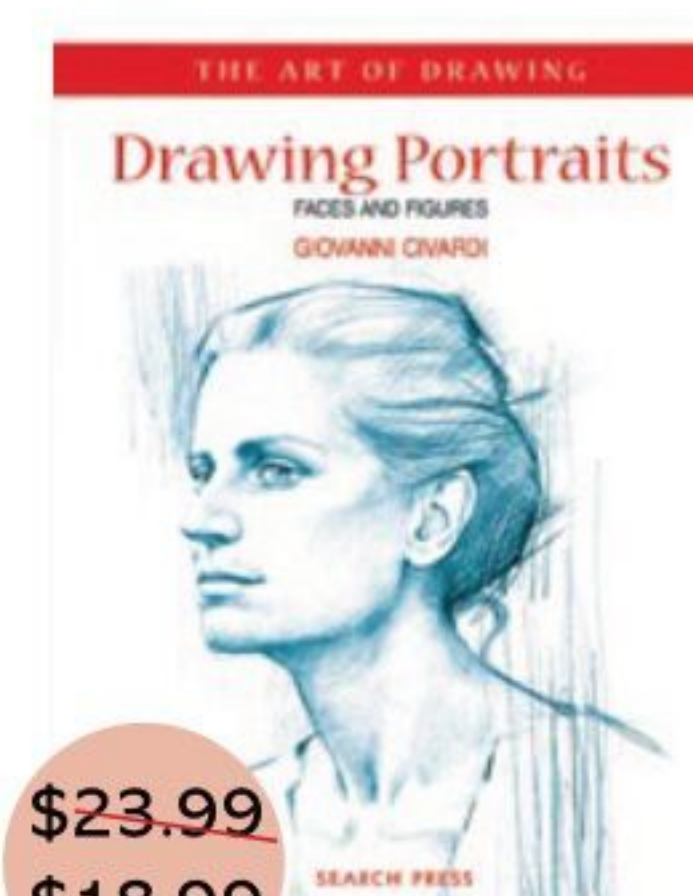
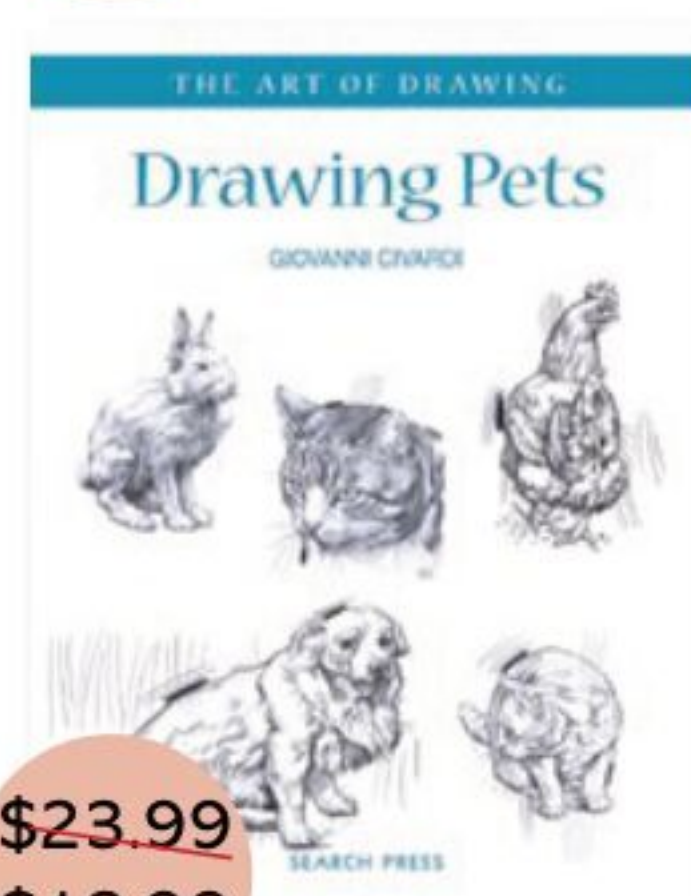
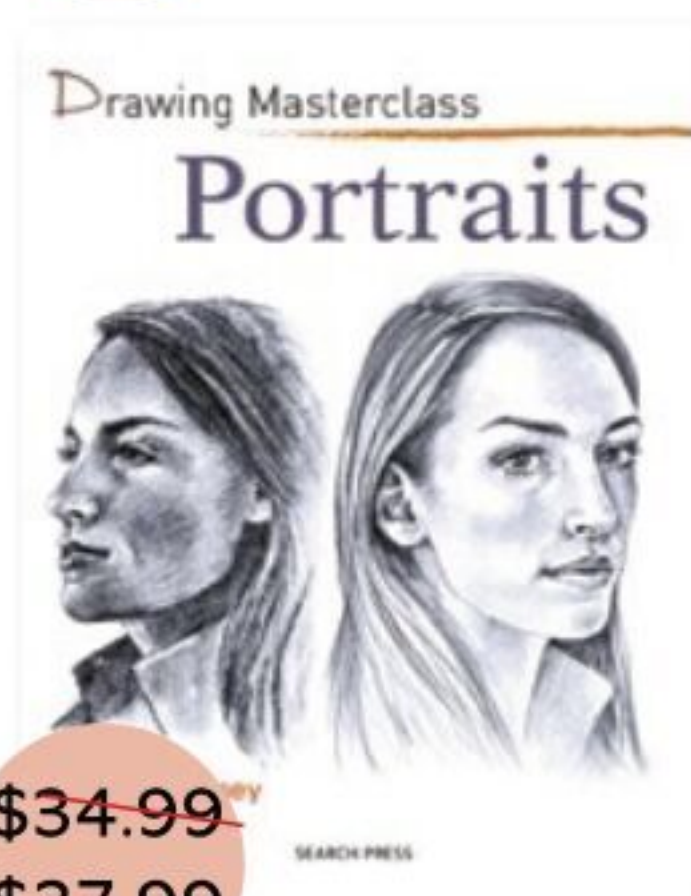
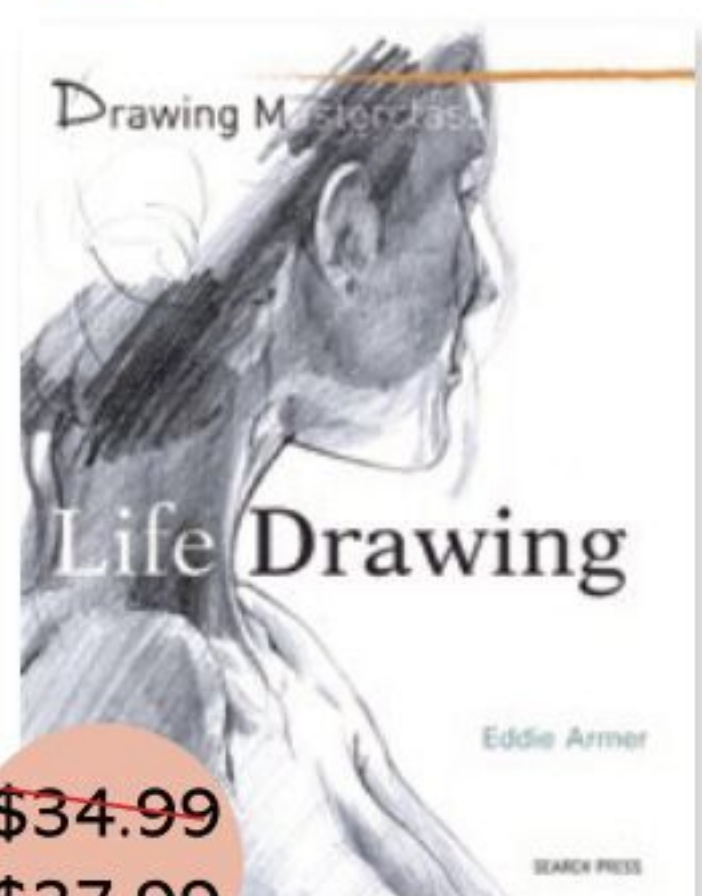
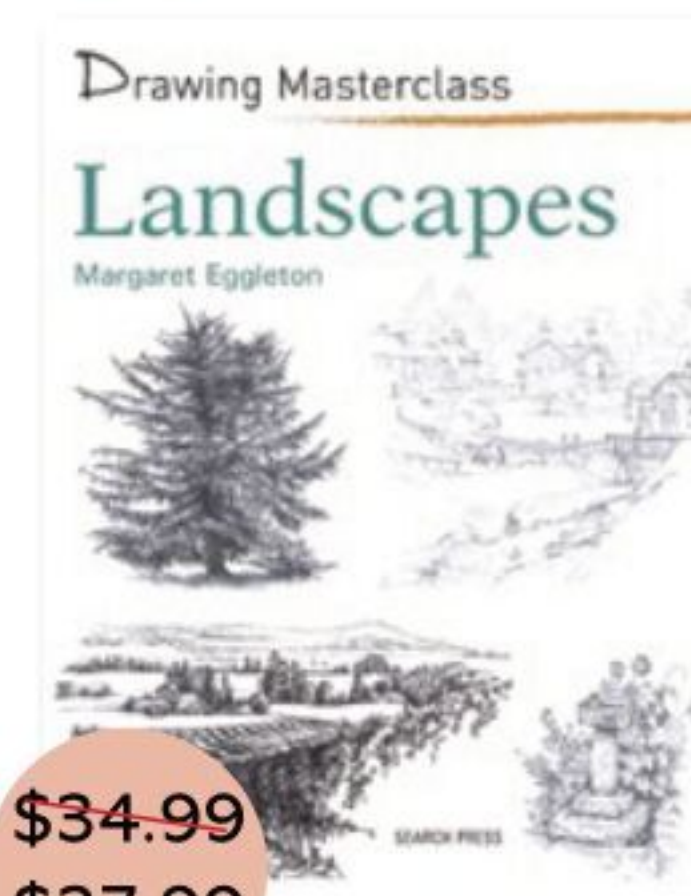
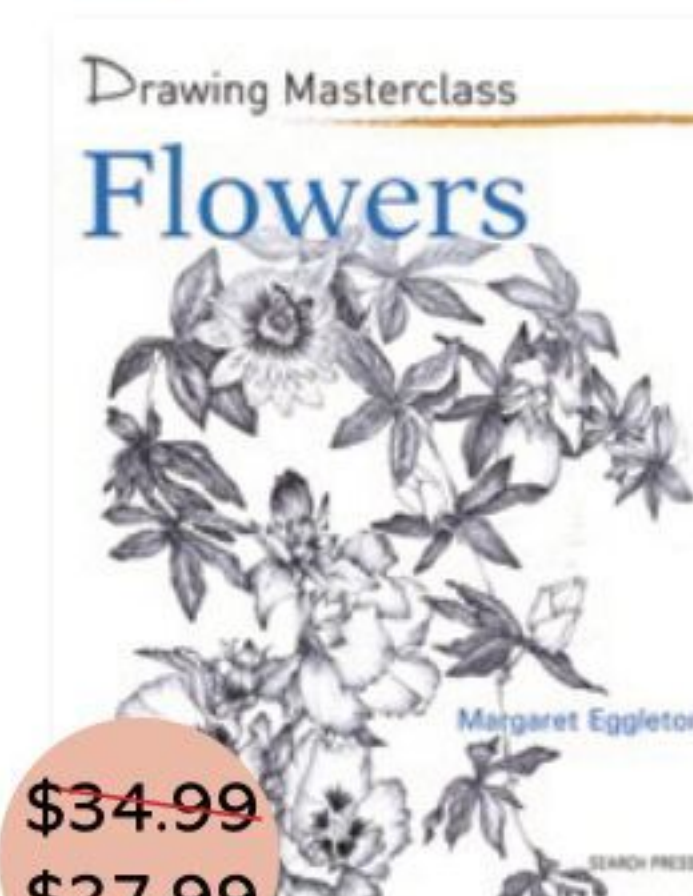
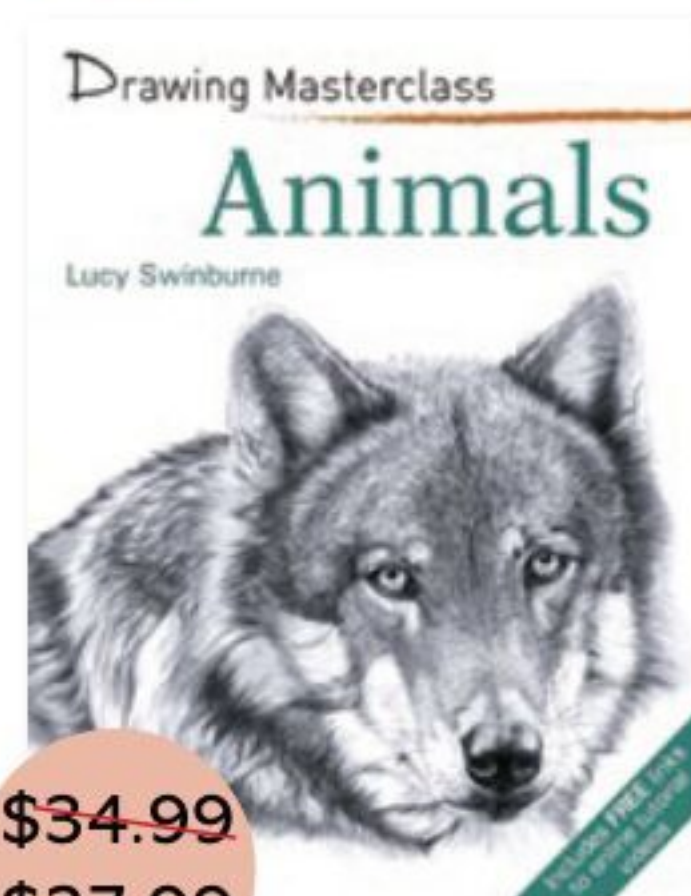
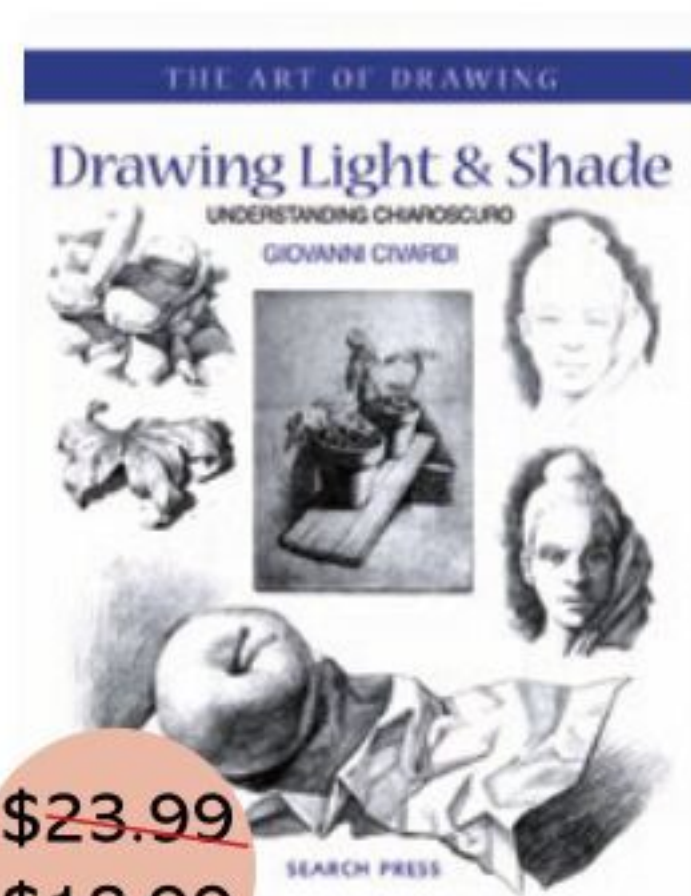
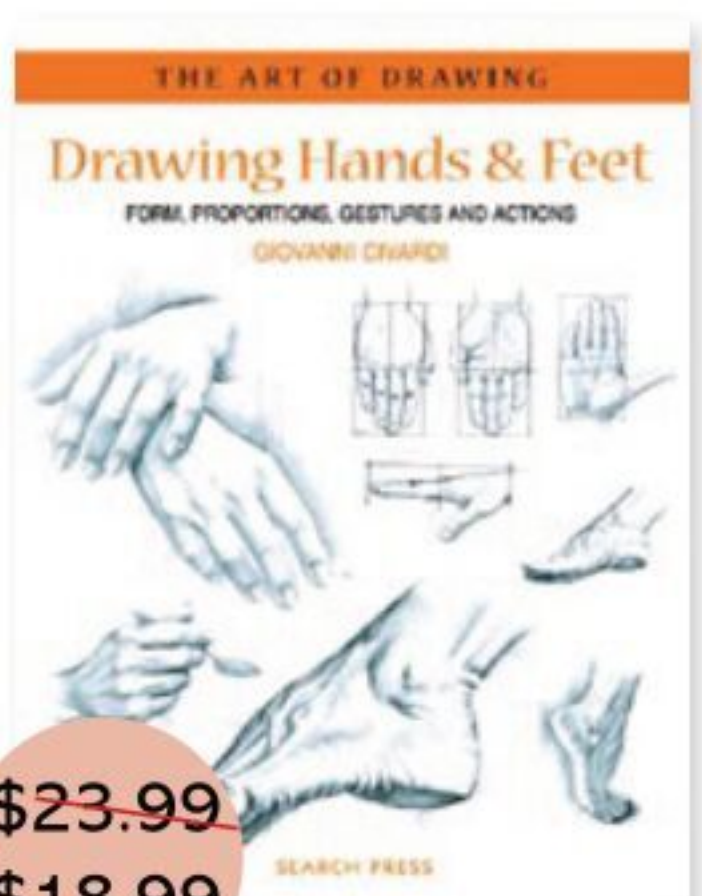
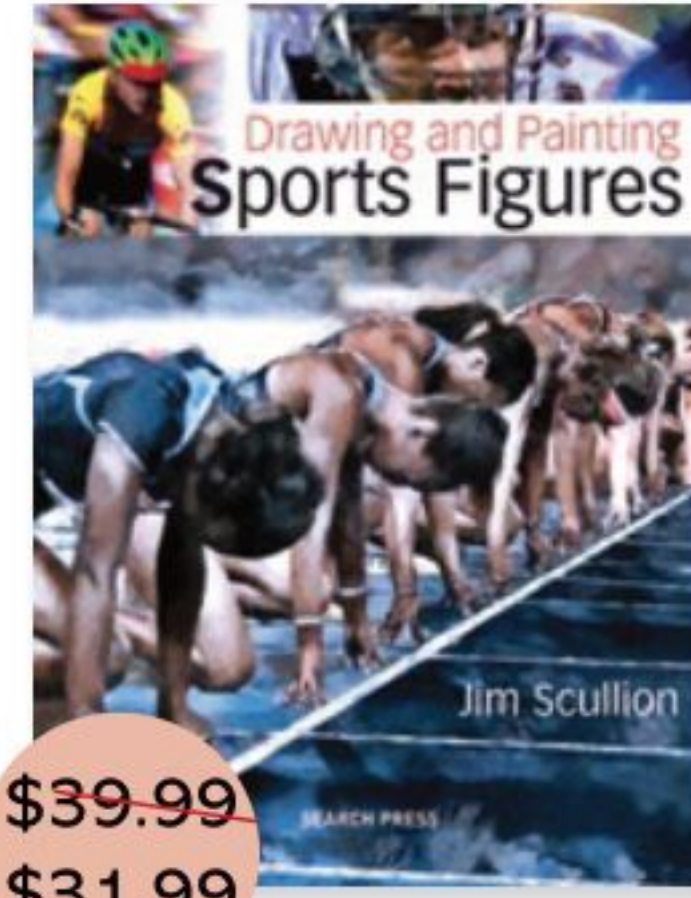
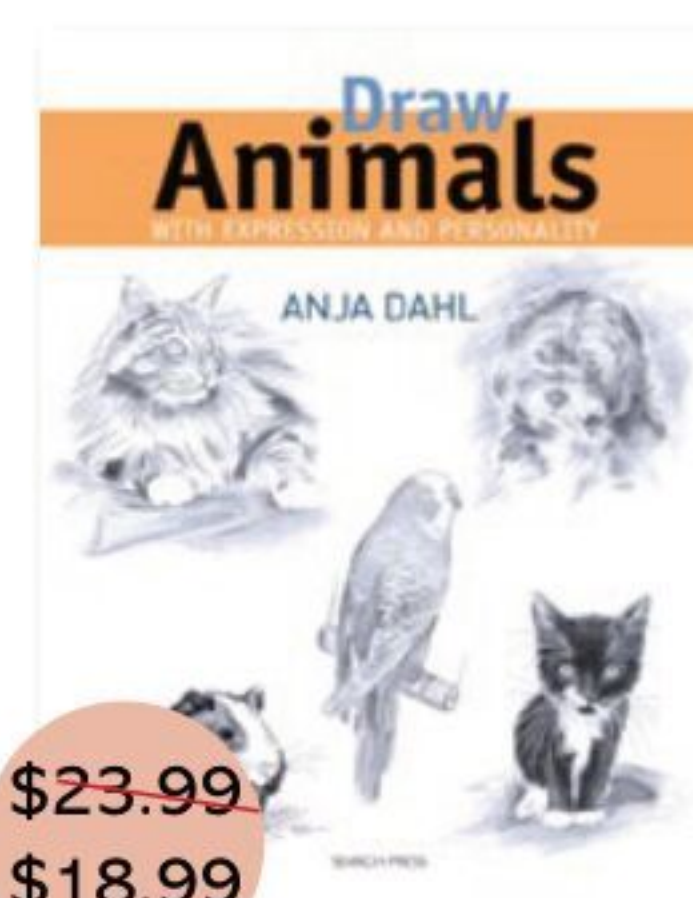
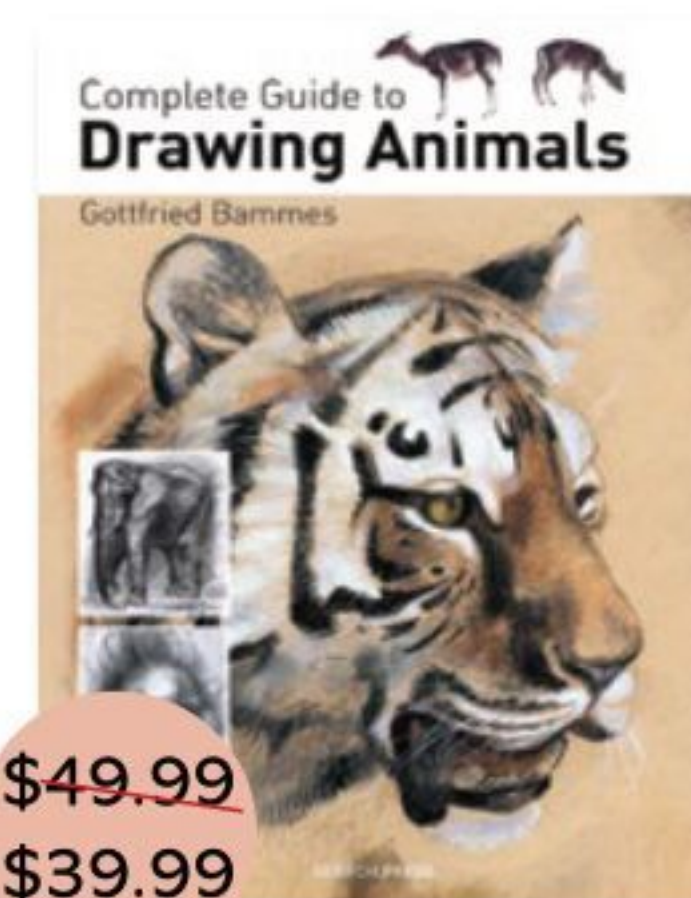
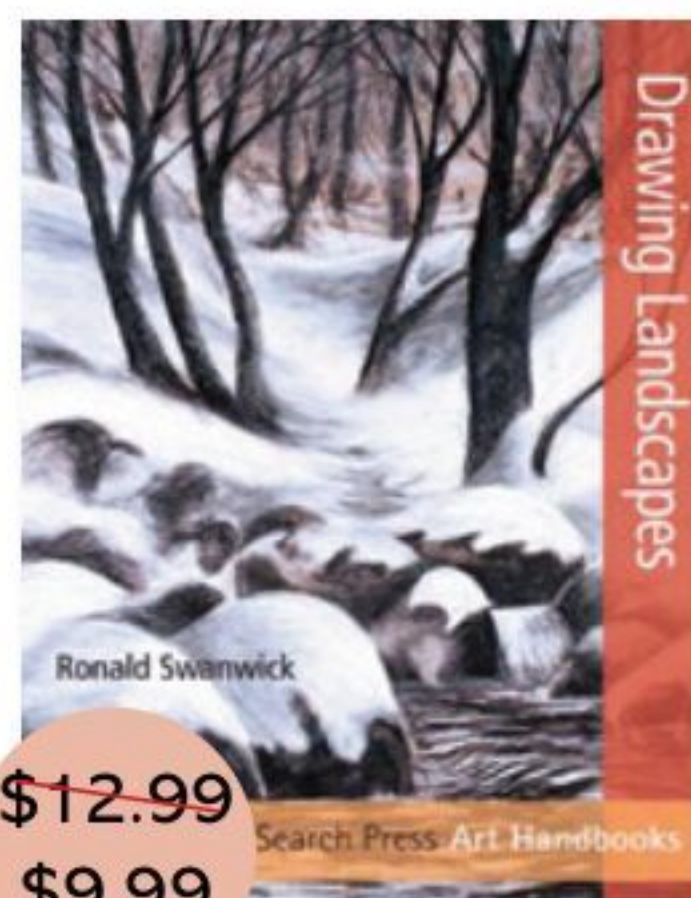
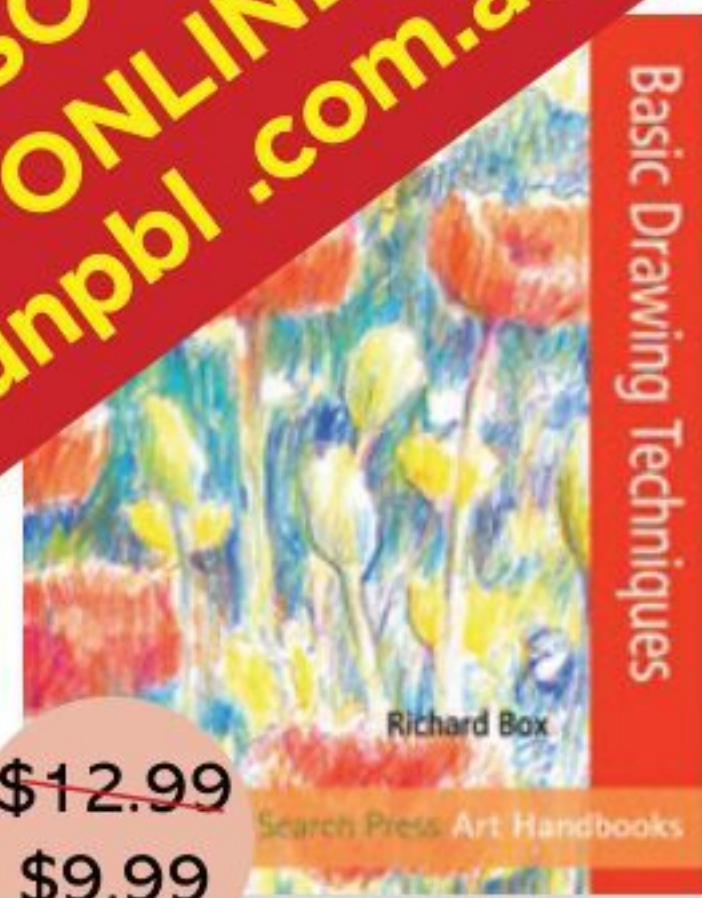
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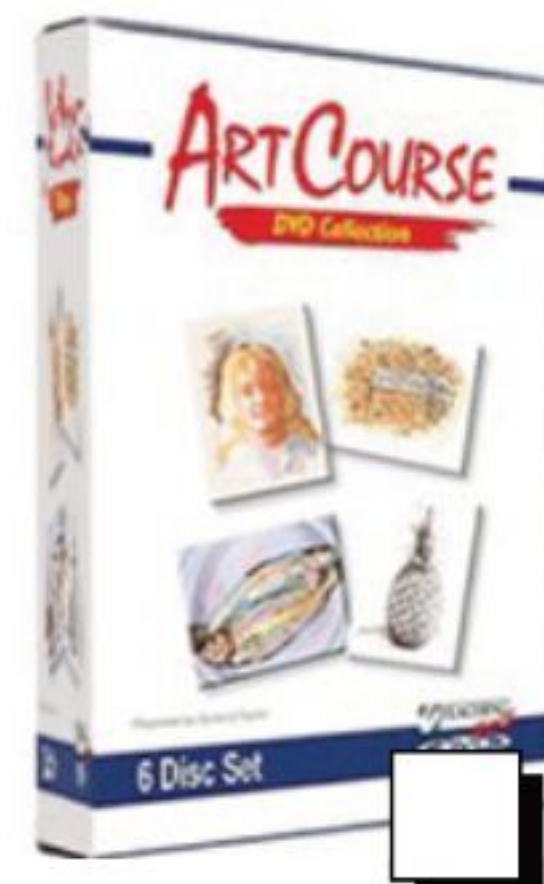
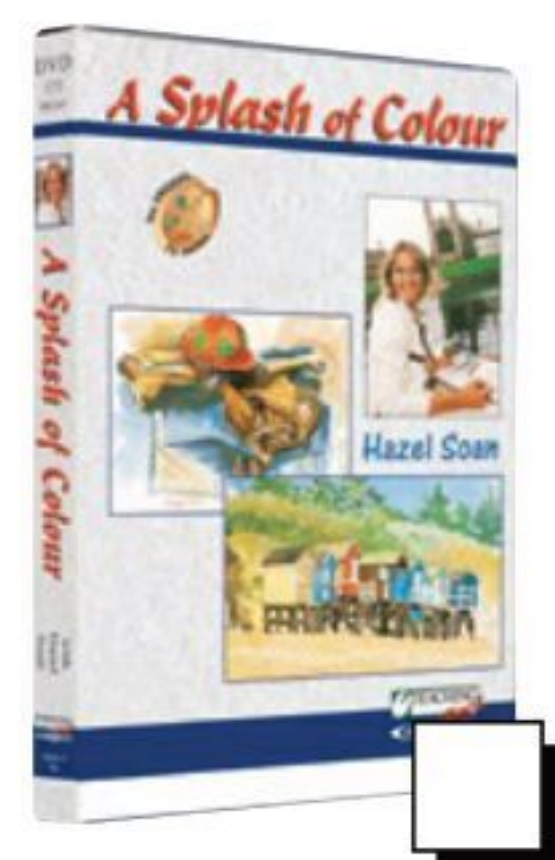
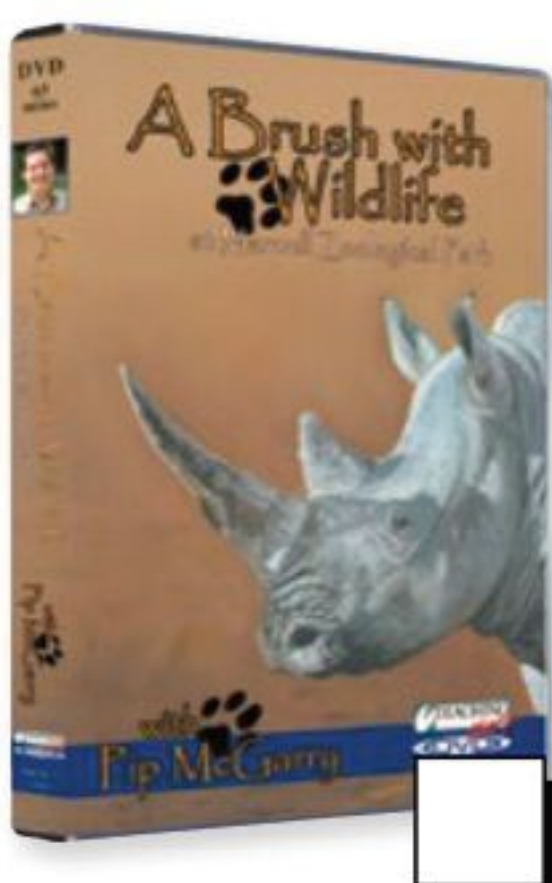
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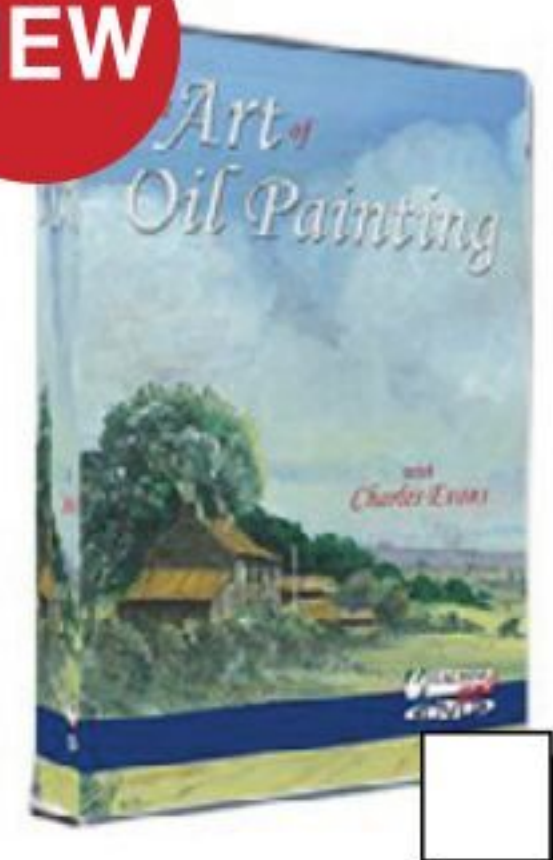
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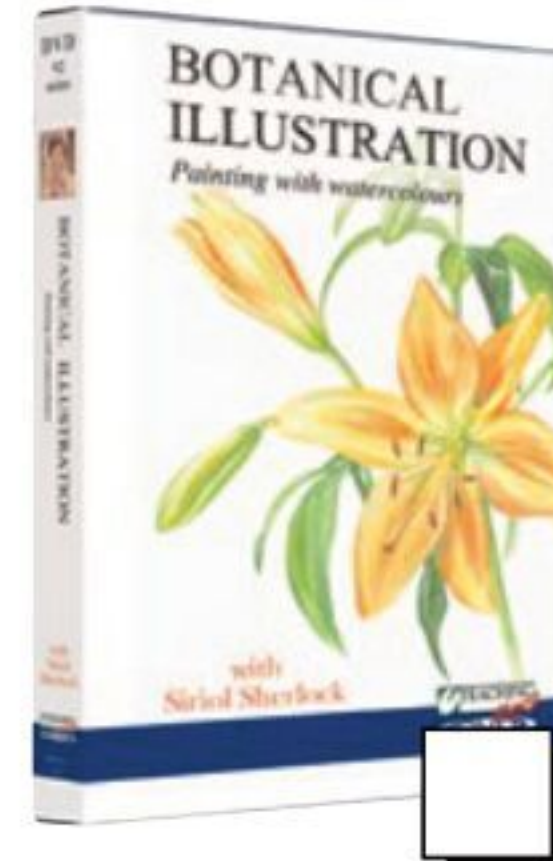
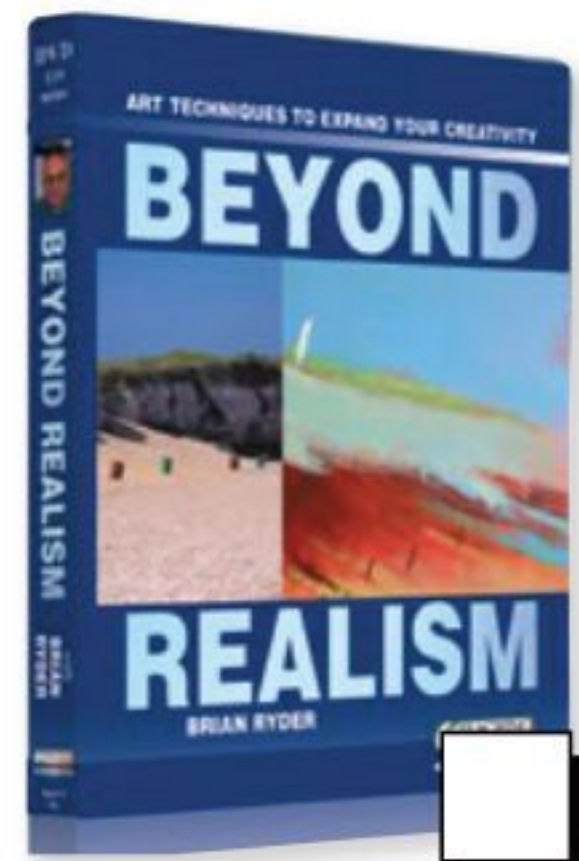
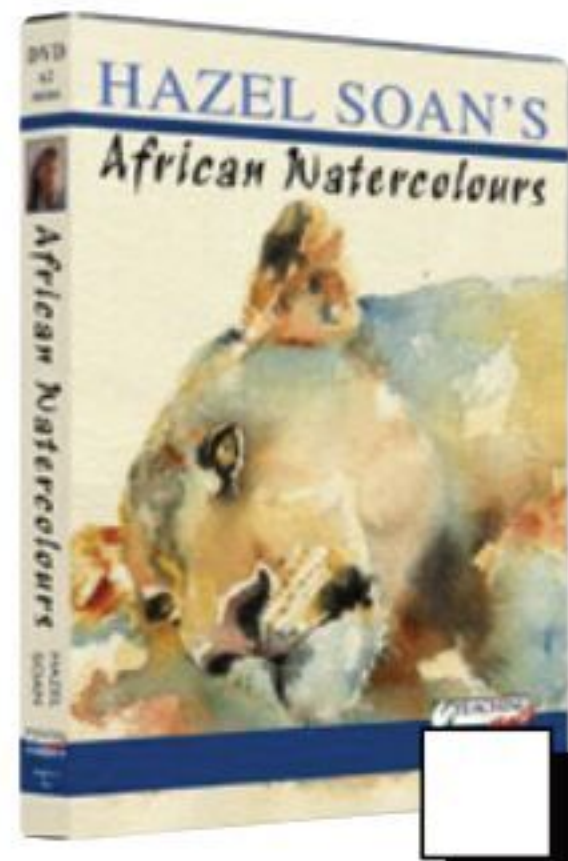
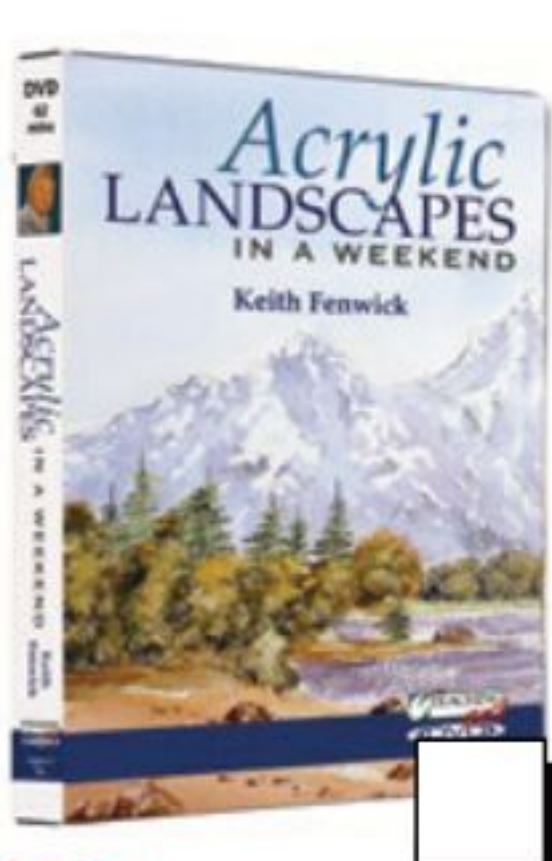
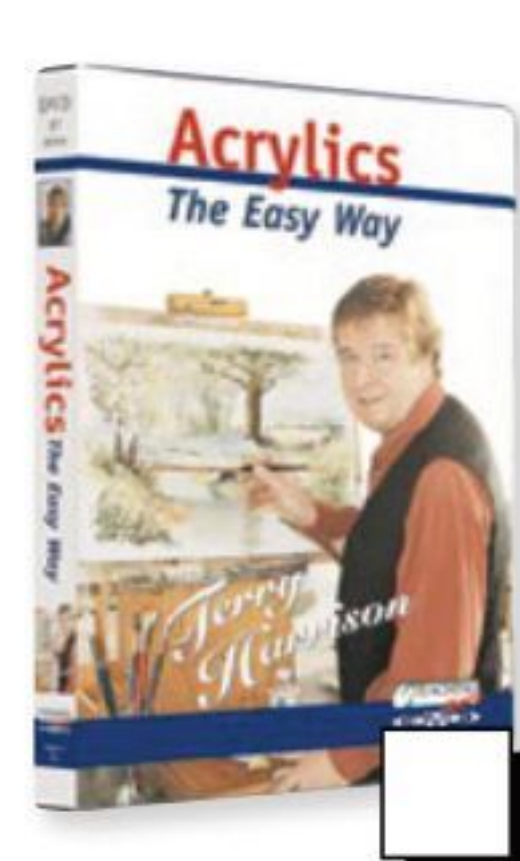
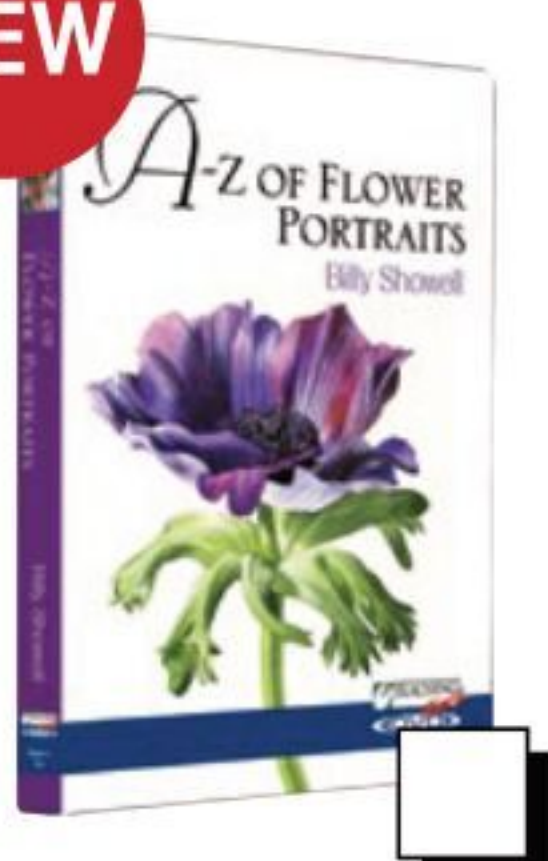
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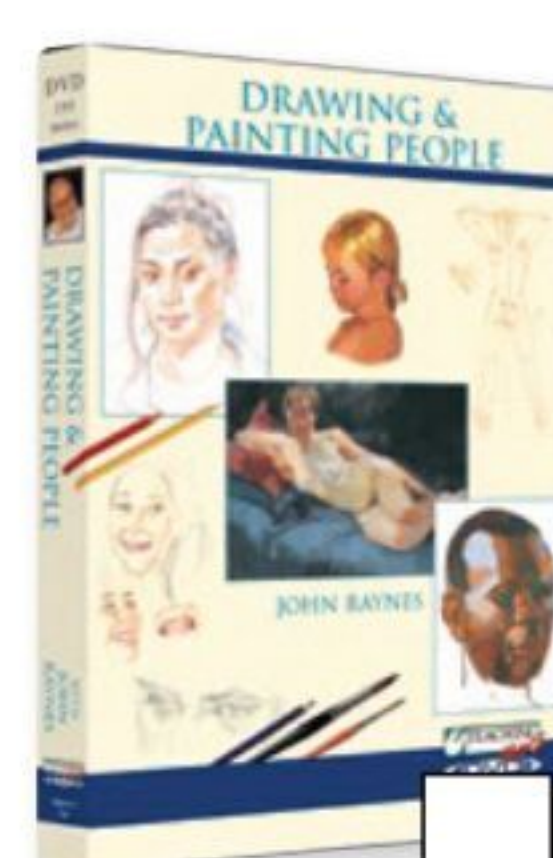
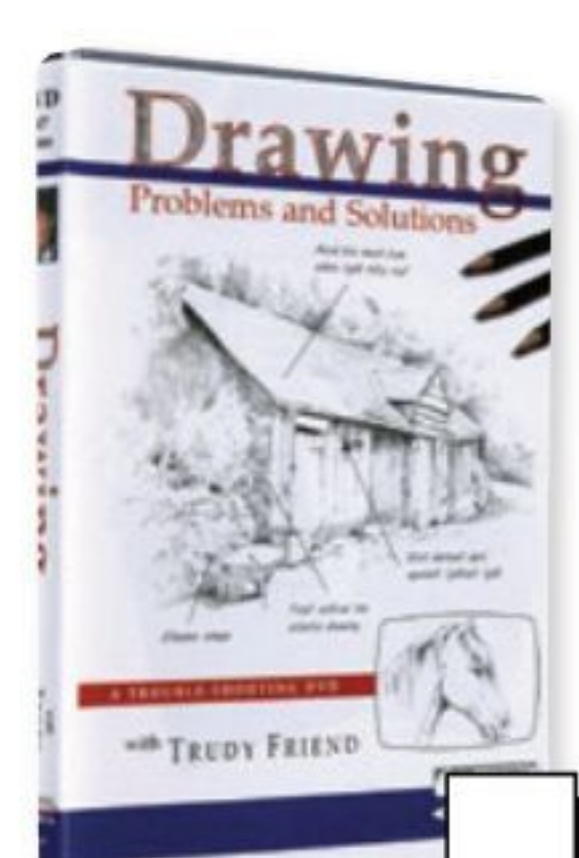
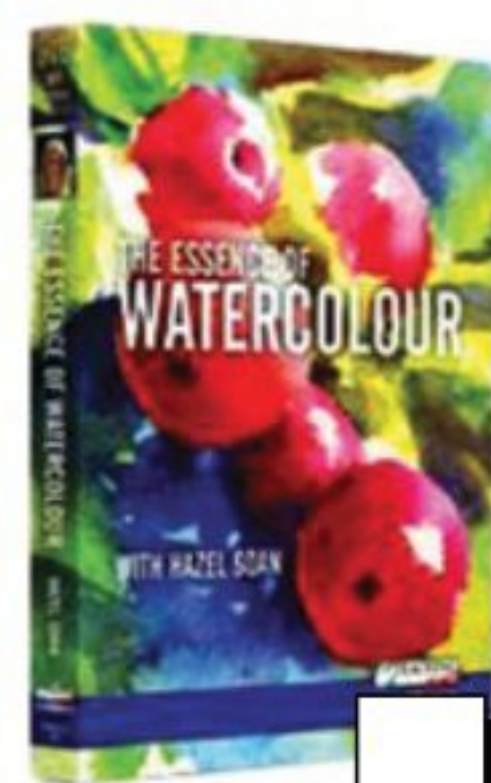
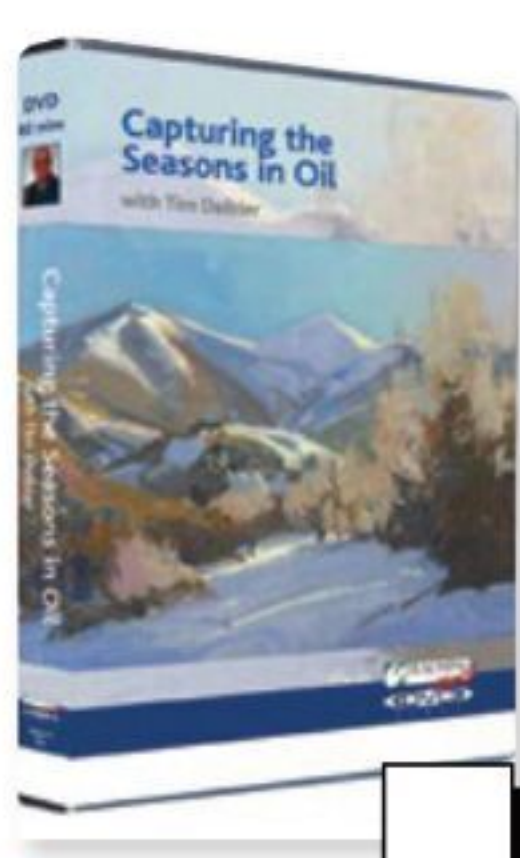
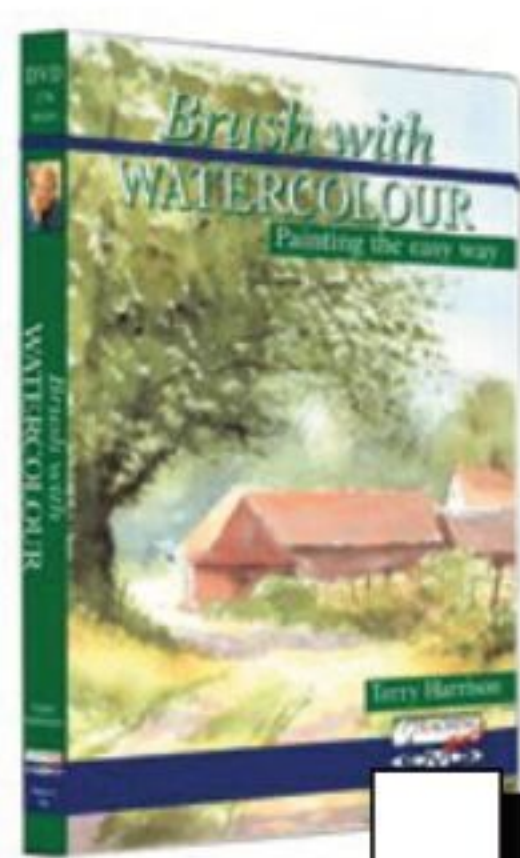
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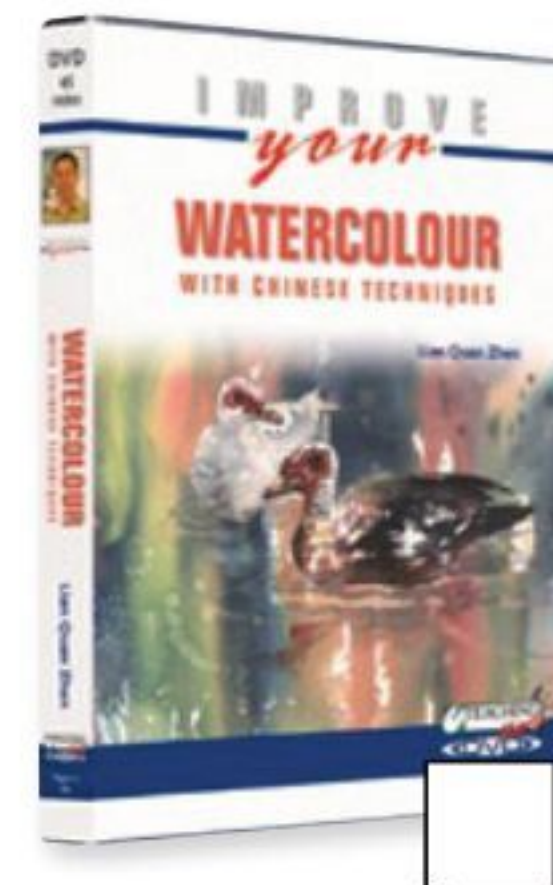
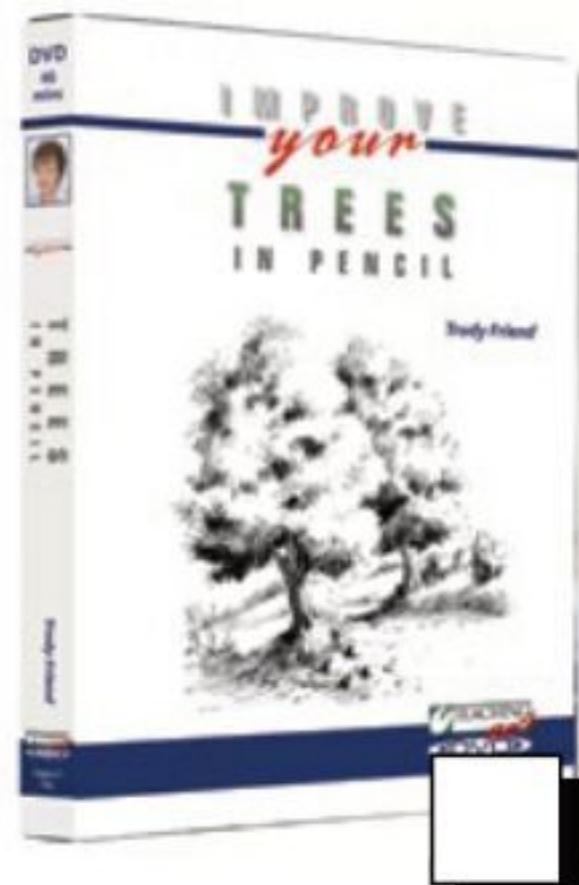
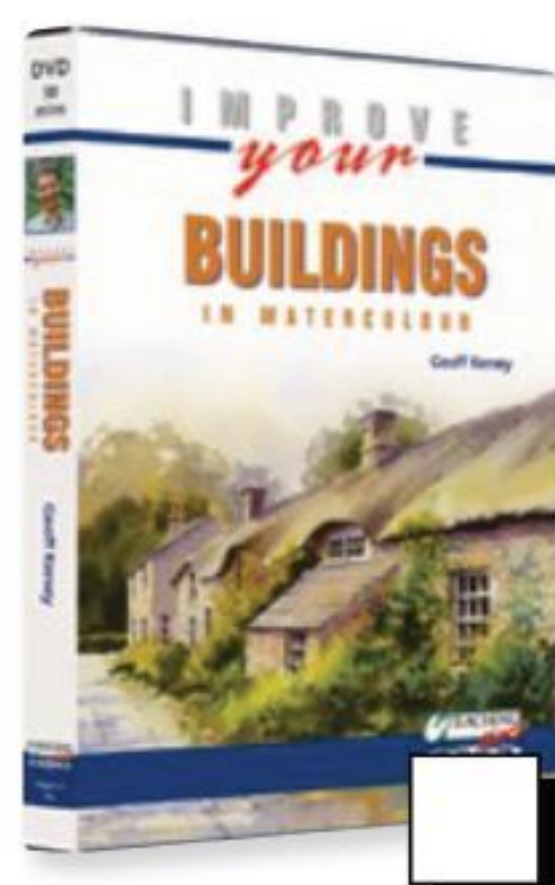
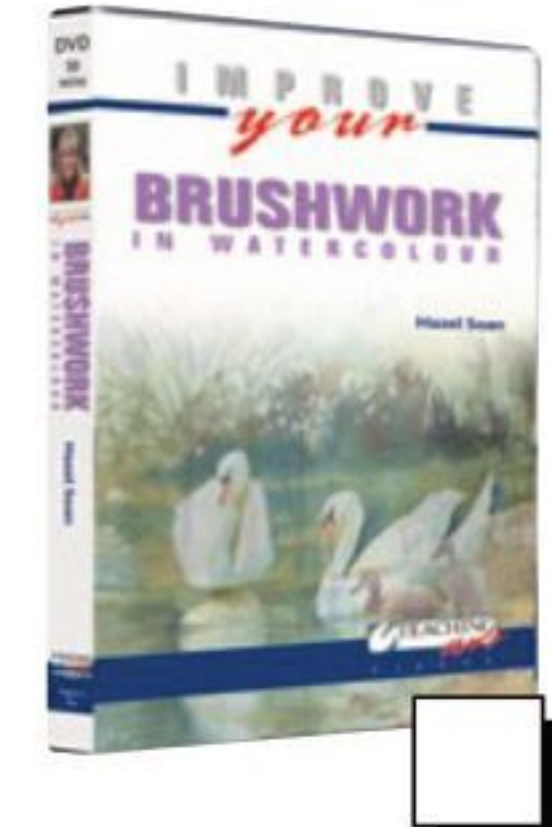
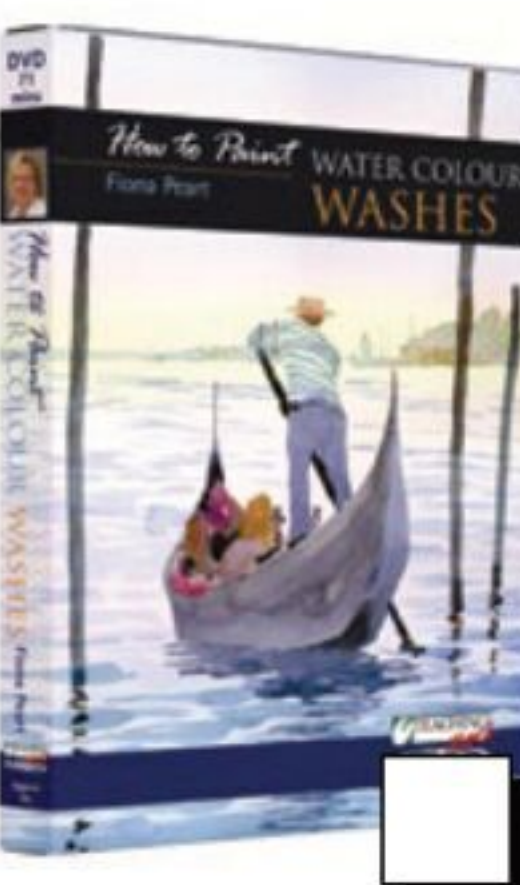
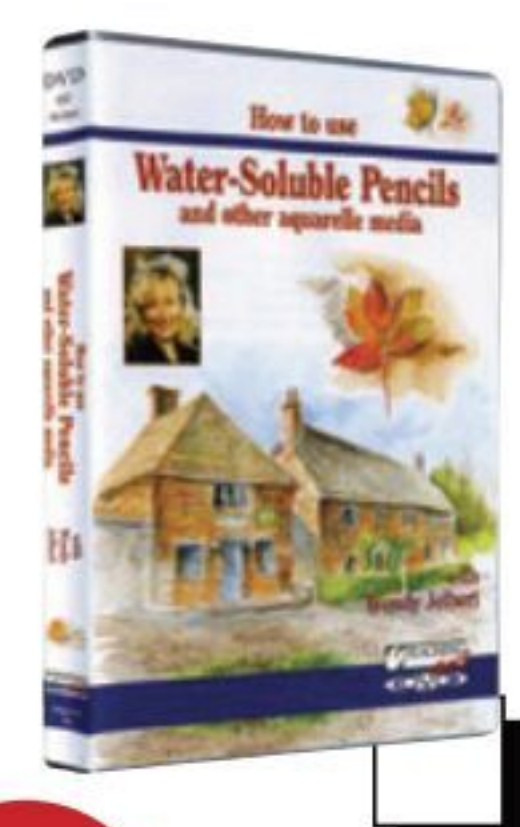
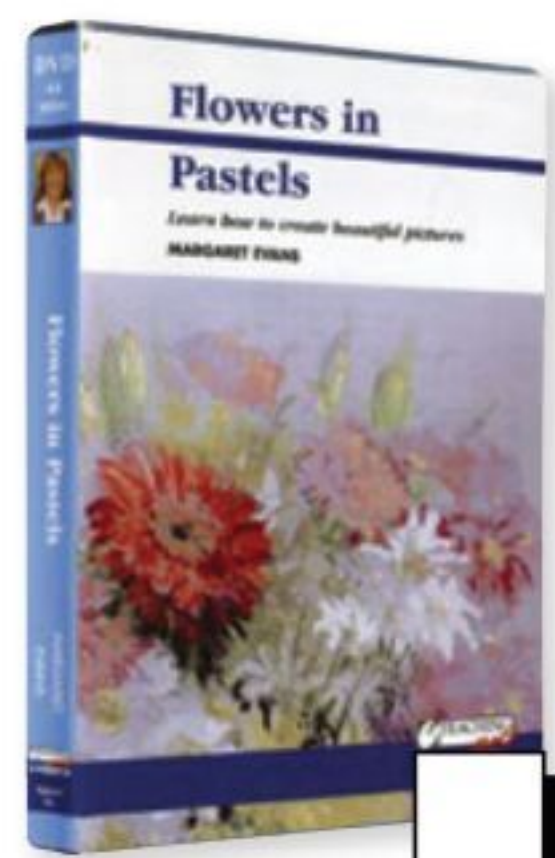
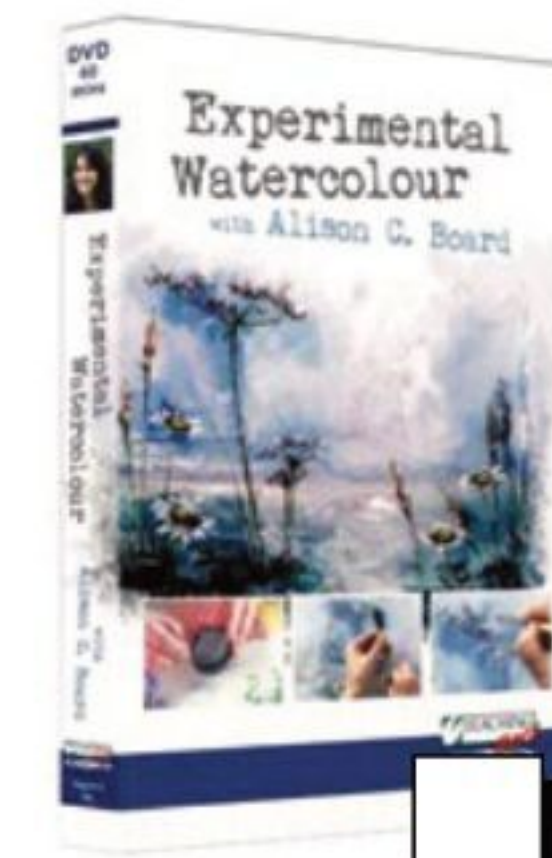
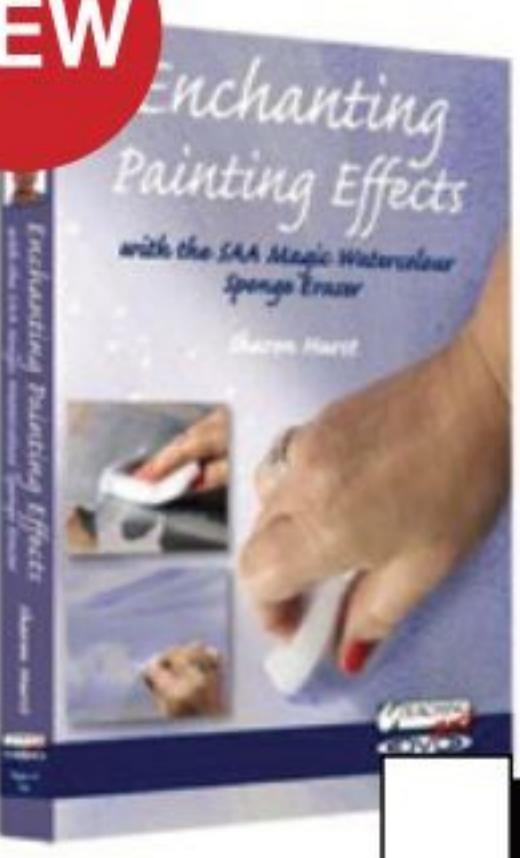
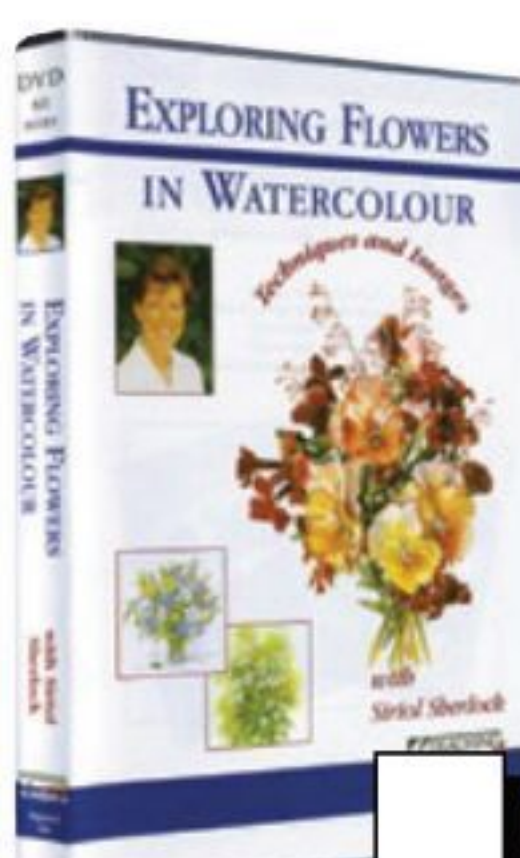
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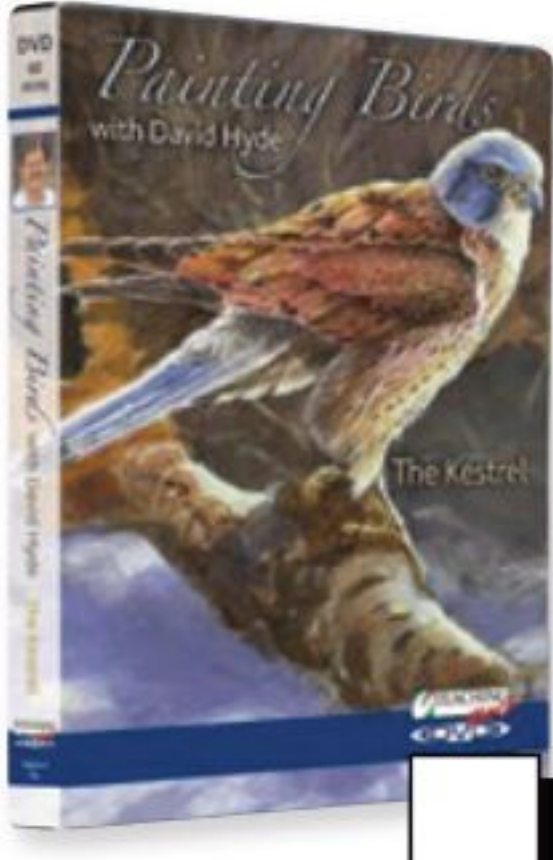
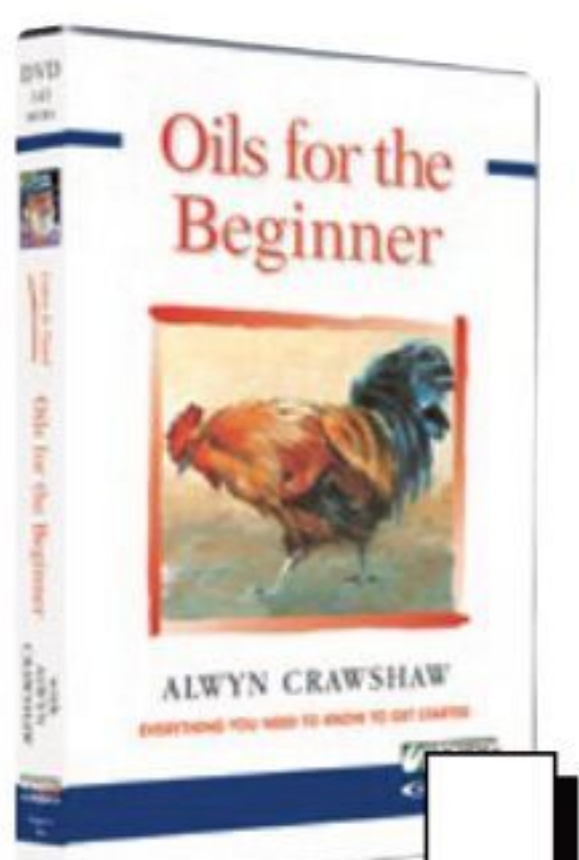
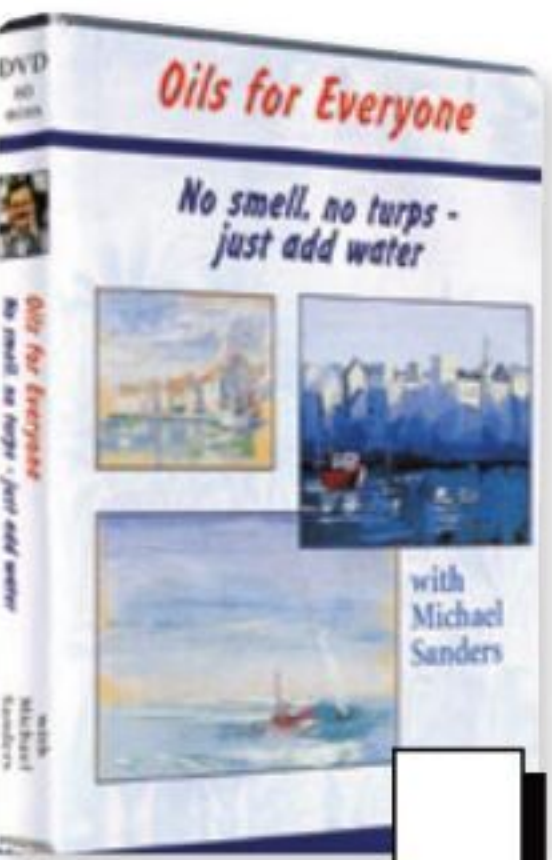
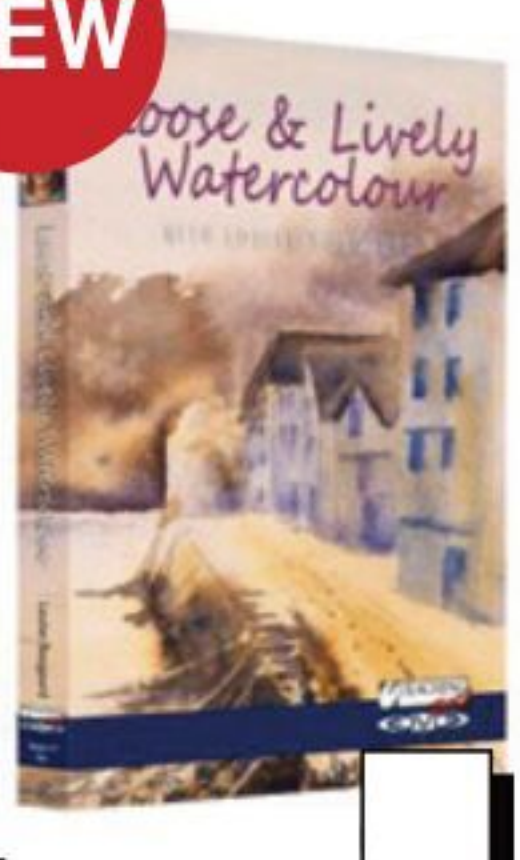
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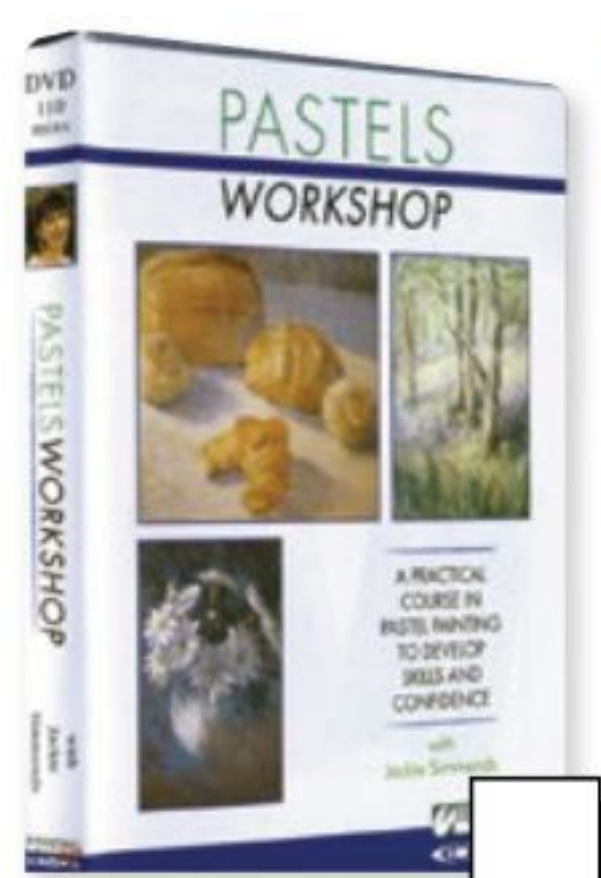
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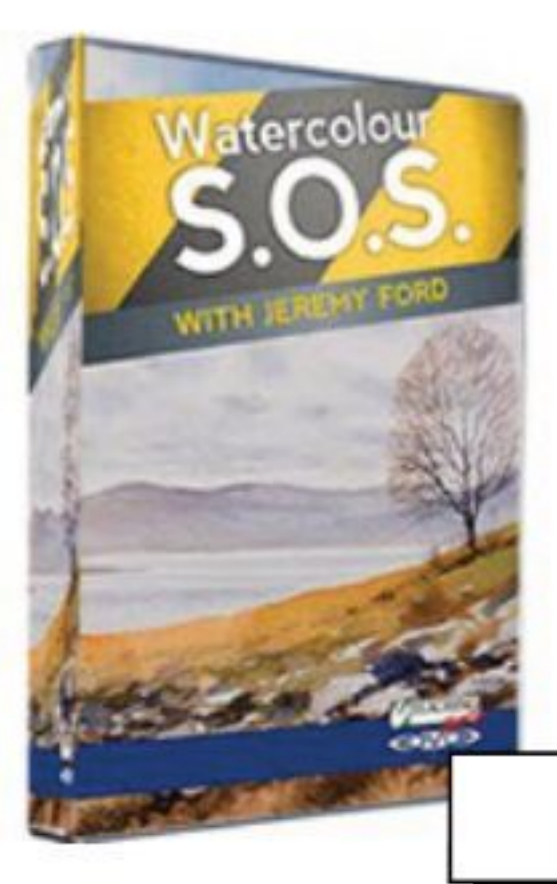
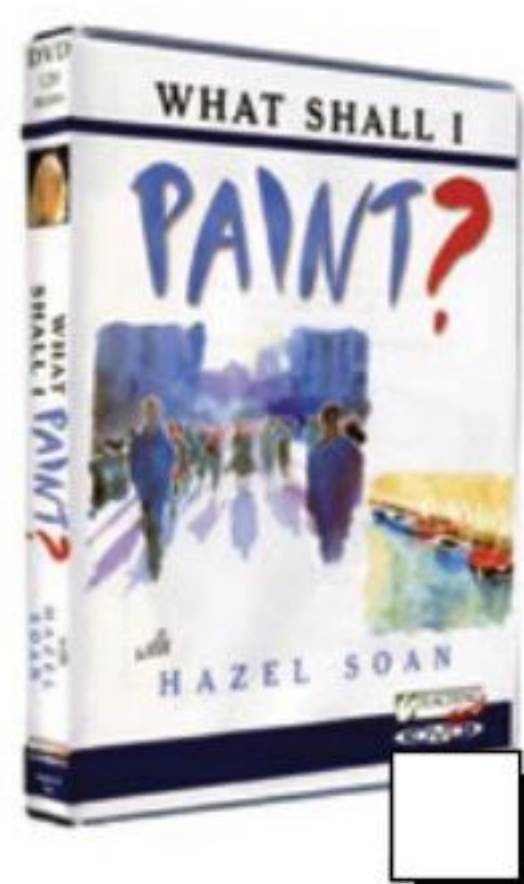
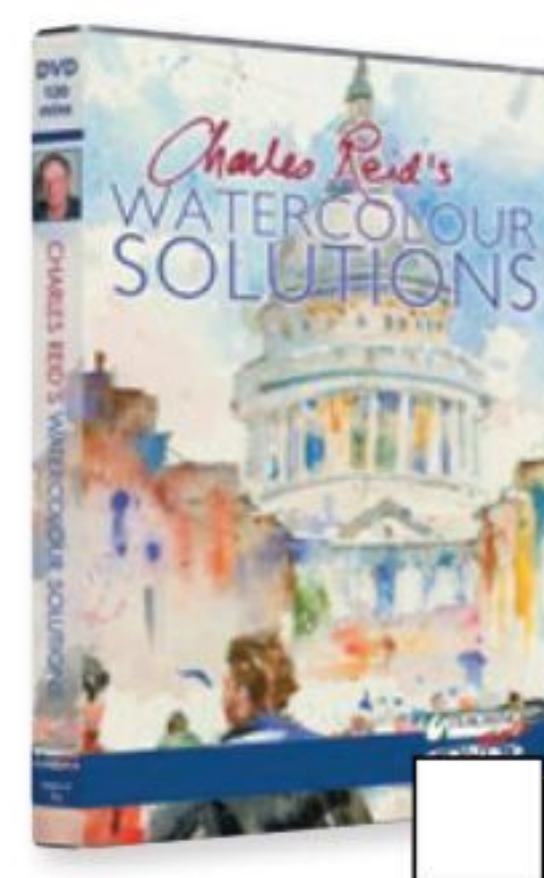
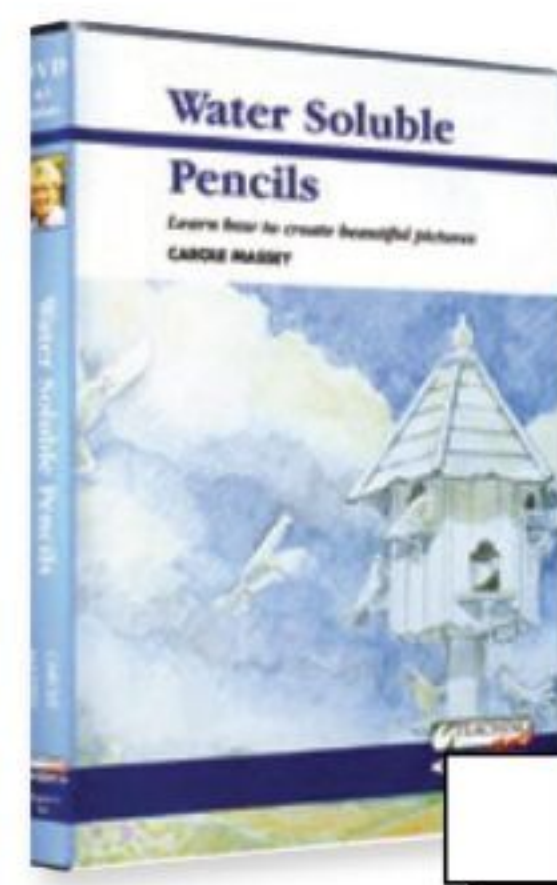
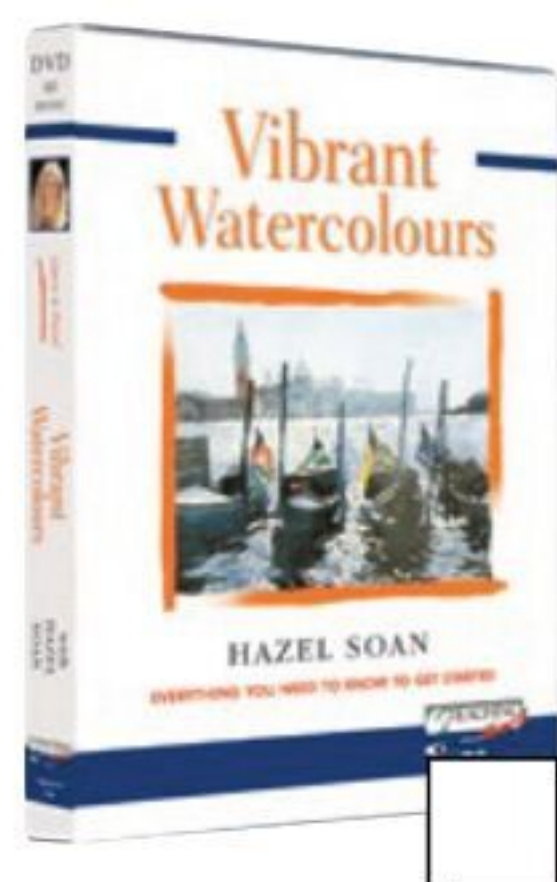
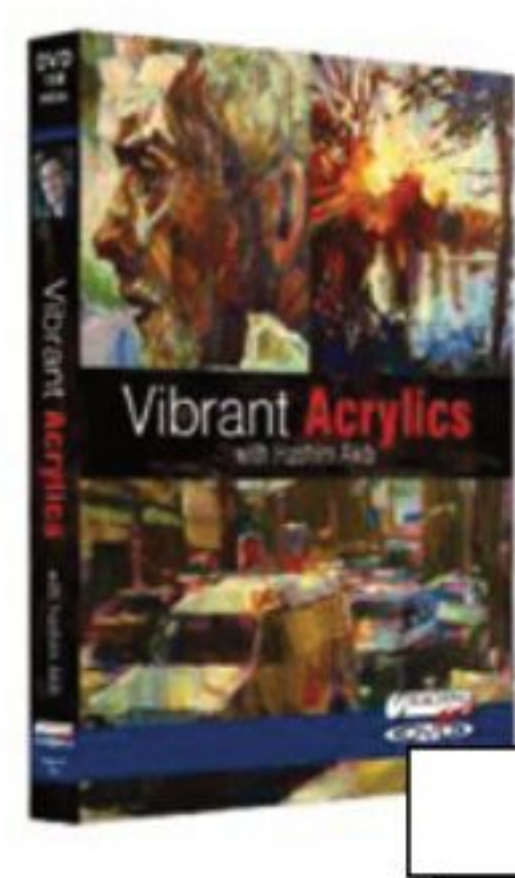
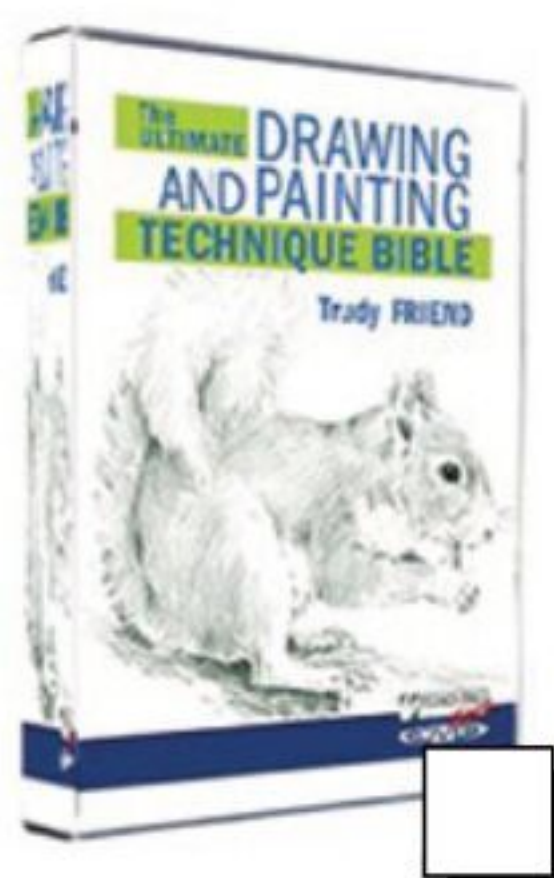
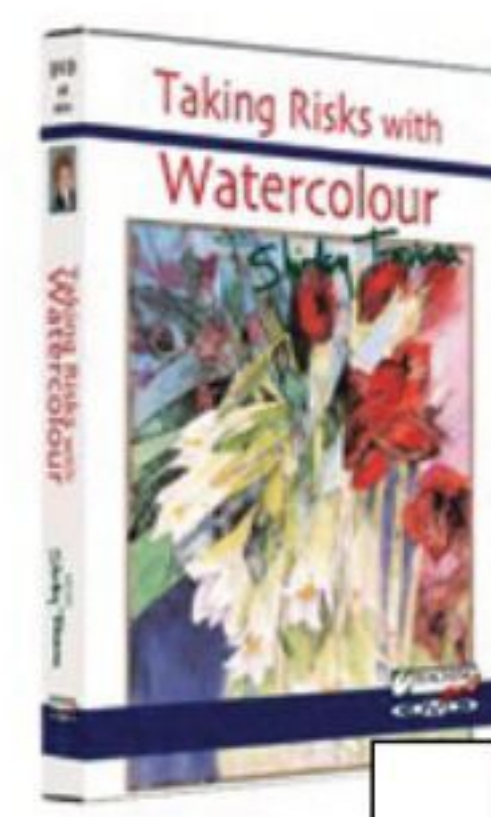
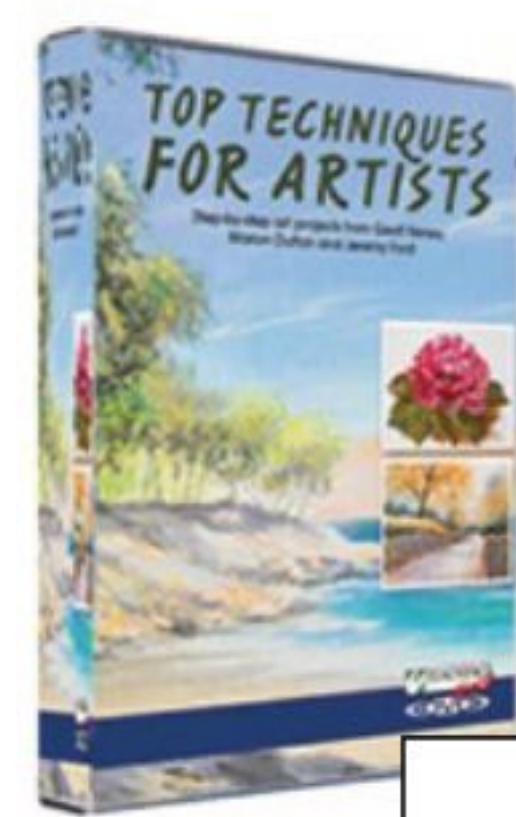
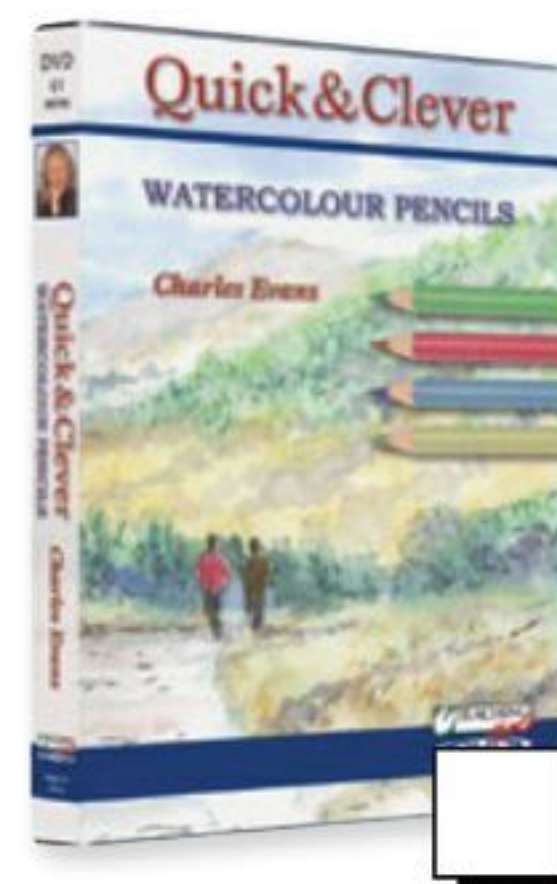
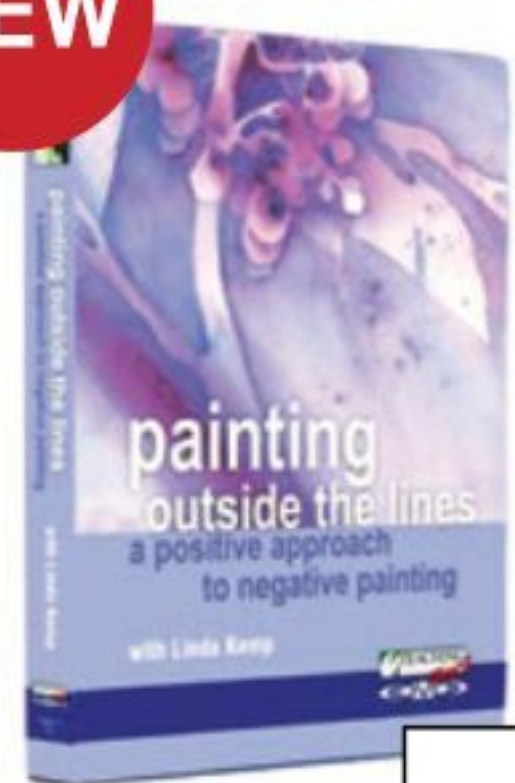
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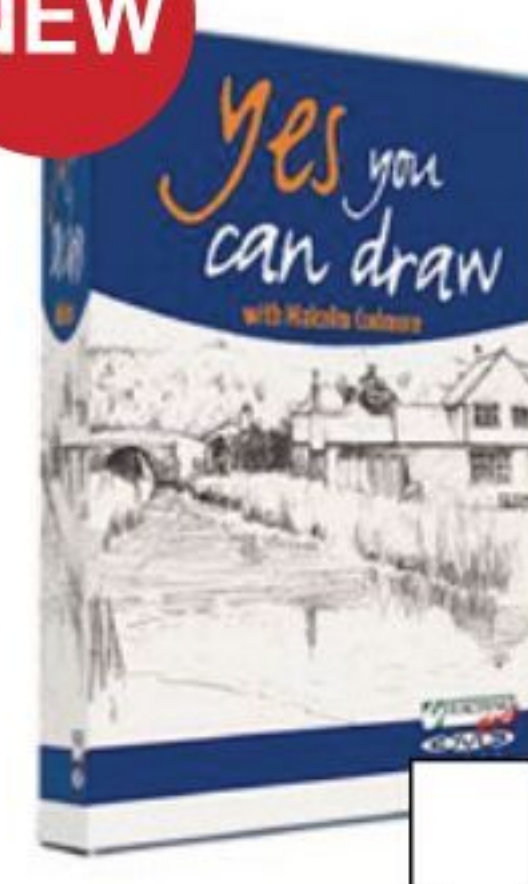
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